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[UNDER REVISION.]

DEPARTMENT OF SCIENCE AND ART
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON.

BETHNAL GREEN BRANCH MUSEUM.

CATALOGUE

OF A

SPECIAL LOAN COLLECTION

OF

ENGLISH FURNITURE AND FIGURED SILKS,

MANUFACTURED IN THE 17TH AND 18TH CENTURIES.

WITH AN INTRODUCTION

BY

JOHN HUNGERFORD POLLEN, M.A.,

Author of the Descriptive Catalogues of Ancient and Modern Furniture and Woodwork; and Ancient and Modern Gold and Silversmiths' Work in the South Kensington Museum.

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DEPARTMENT OF SCIENCE AND ART
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON.

BETHNAL GREEN BRANCH MUSEUM.

SPECIAL LOAN EXHIBITION OF ENGLISH FURNITURE AND FIGURED SILKS.

After the removal of the Collection of National Portraits from the Bethnal Green Museum to the new gallery in St. Martin's Lane, Trafalgar Square, in the Summer of 1895, the Lords of the Committee of Council on Education directed that the space thus made available should be utilized for a Special Loan Exhibition of English Furniture and Silks manufactured in the 17th and 18th centuries, which it was considered would be of service to the two leading industries of the district, as well as instructive and interesting to the general public.

In order to ensure the formation of a thoroughly representative collection, their Lordships invited a number of gentlemen well qualified by their knowledge to advise with regard to these branches of industrial art to act on a Committee in connexion with the Exhibition.

This Committee met in January 1896 and made several valuable recommendations, which were at once acted upon. Letters inviting loans of furniture and silks were sent, with copies of a memorandum explaining the objects and scope of the Exhibition, to the owners of the principal historic houses in England and to other persons whose names were suggested by members of the Committee, and also to many of the City Companies and to the Government departments. To these invitations many favourable replies were received.

Mr. J. Hungerford Pollen, M.A., and Mr. C. Purdon Clarke, C.I.E., were then requested to inspect and report upon the various objects offered on loan throughout the country, and visited over 70 different collections in the Provinces and London. Selections were made of the best examples which could be found, and which, with the exception of a few objects of large dimensions, were readily lent by the owners.

In addition to the letters inviting loans despatched by the Department a number were addressed personally by Her Royal Highness the Duchess of Teck, President of the Ladies' Silk Association of Great Britain and Ireland, to her local secretaries, through which means a good collection of 18th century silk dresses was obtained.

O 93273. 500 & 200 & 12.—10/96. Wt. 8543. A 2

(COPY OF MEMORANDUM CIRCULATED.)

SPECIAL LOAN COLLECTION OF ENGLISH FURNITURE, CABINET WORK, AND FIGURED SILKS OF THE 17TH AND 18TH CENTURIES; TO BE EXHIBITED AT THE BETHNAL GREEN BRANCH MUSEUM DURING THE SUMMER OF 1896.

A Special Loan Exhibition of English Furniture, Cabinet Work, and Figured Silks will, by direction of the Lords of the Committee of Council on Education, be held in the Bethnal Green Branch of the South Kensington Museum during the Summer of 1896, commencing on 1st May and remaining open for six months.

The manufacture of household furniture is largely carried on by residents of that district of the metropolis, and it is believed that a collection of fine examples of English furniture of the 17th and 18th centuries will be not only interesting but of considerable service to them.

As recent changes of fashion have caused a demand for 18th century patterns in figured silks, which were formerly manufactured in the East of London, and as the designs of the early days of George III. are now being revived or adapted, it will be of great advantage if the owners of dresses and costumes made of these silks will lend them for exhibition.

Their Lordships trust that possessors of good examples of furniture and costumes of silk of the 17th and 18th centuries will be disposed to allow them to be exhibited on loan, and with this view they have directed that copies of this memorandum shall be sent to owners of ancestral art relics and collectors of these classes of art-workmanship who may be willing to aid the proposed Exhibition by loans of suitable specimens. An alphabetical list of suggested objects and classes is annexed.

The selection and arrangement of the collection will be undertaken by the officers of the South Kensington Museum.

In all cases the cost of transport, to and fro, of objects accepted for exhibition will be defrayed by the Department of Science and Art, and, when necessary, the packing and collection of examples requiring special care will be undertaken by experienced Museum officers.

The following Classes of Objects of Furniture, Cabinet Work, and Silks are suggested as suitable for this Collection.

FURNITURE.

Arm Chairs.
Armoires or Cabinets.
Backgammon and Chess Boards, as examples of carving and marquetry.
Balusters, carved.
Barometer Cases.
Bedsteads.
Bellows, carved or inlaid.
Benches.
Book Cases.
Book Rests and Stands.
Boxes.
Brackets.
Buffets or Sideboards.
Bureaus.
Cabinets.
Canterburys, Music Stands.
Card Tables.
Caskets.
Cellarets.
Chairs (single examples).
Chests.
Chests of Drawers.
Clock Cases, as examples of carving and marquetry.
Coal Boxes.
Console Tables.
Couches.
Cradles.
Cupboards.
Desks.
Dressers or Sideboards.
Dumb Waiters.
Easels or Book Rests.
Footstools.
Frames for Mirrors or Pictures, carved.
Hat Stands.
Lecterns.
Linen Chests.
Mirror Frames. *See* Frames.
Music Stands and Cases.
Napkin Presses.
Nutcrackers, carved.
Nutmeg Graters, carved.
Panels, as examples of carving.
Pedestals.
Pilasters, carved.
Platters or Trenchers, carved.
Presses.
Screens.
Secrétaires or Bureaus.
Settees.
Sideboards or Buffets.
Sofas.
Spinning Wheels.
Tables.
Tarsia or Inlaid Woodwork.
Tea Caddies, carved or inlaid.
Toilet Tables.
Towel Racks.
Trays.
Wardrobes or Presses.
Work Boxes.

SILKS.

Figured Silk Coats, Waistcoats and Breeches.
" " Curtains and Wall Panels.
" " Dresses.
" " Scarves.
" " Shawls.
Silk Weavers' Pattern Books and Designs.
A limited selection of Modern Reproductions of Spitalfields and other old English figured silks.

LIST OF THE COMMITTEE

appointed by the Lords of the Committee of Council on Education to advise upon the formation, &c., of the Exhibition :—

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INTRODUCTION.

FURNITURE.

MANY years have passed since an exhibition of furniture has been held under the auspices of the Science and Art Department. A number of beautiful examples were contributed by the Queen, by Lord Radnor, and other owners, to an exhibition at Gore House, Kensington, once the home of Lady Blessington, but long since pulled down. This took place in 1853, but the most interesting objects there shown were French, the productions of Boulle, Riesener, David, and other French makers.

The catalogue on that occasion designated the special objects shown as examples of cabinet work, on which the greatest amount of skill and labour had been spent.

The Exhibition of 1896 consists of English furniture, and is intended to illustrate the various fashions prevalent in England from the 17th century to the time of George IV. Great interest has been, and still is, shown in the furniture of the 17th and still more so that of the 18th century. "Queen Anne" furniture is a well-known term in the trade, and the prices paid for furniture of what is really the time of the Georges are evidence of its popularity, and warrant an attempt to collect examples sufficient to show the changes through which furniture for ordinary use has passed since 1600.

As to dates, it must be noted that furniture and cabinet work, though stamped in some instances with makers' names, are not dated as hall-marked silver is. Dates are rare on cabinets, beds, or tables; if found they are suspicious, but genuine dates are too seldom met with to enable us to range these objects with such confidence as we could arrange silver spoons and cups.

Furniture is more safely classed under reigns of kings or queens, from whom they often take their designation, Tudor, Elizabeth, and so on. Beginnings of reigns generally produce new fashions. When fashions are started by the Court they are taken up by the country, and kings and queens employ (generally) the best artists, cabinet-makers, coach builders, &c. which the country can produce.

One other observation is in place, and that regards the connexion between pieces of furniture made of wood, and architecture. If buildings, public or private, religious or secular, are to be inhabited and used, they must have the furniture necessary for the accommodation of their inhabitants. Builders of churches, Parliament houses, law courts, &c. design the kind of stalls, seats, screens, and the like that they wish to have in them, so that there may be a due relation between these objects and the places

prepared for their reception; a relation pleasurable to recognise in all buildings. True this harmonious adaptation requires one of the highest exercises of the judgment in these matters, a sense of the 'to prepon' of what is right and becoming, in other words, of good taste, not too common a quality, even in architects.

ELIZABETHAN FURNITURE.—The present Exhibition begins with the furniture of the 17th century, the later Elizabethan style and the changes which followed during the reigns of the Stuart sovereigns. Elizabeth lived till 1603. The architecture of her reign was called after her. It was less refined than the Tudor architecture of her father, but it had become naturalised, it was more English. It was undertaken and carried out in most of the counties in England, and by local workmen who understood Renaissance construction and decoration less intelligently than persons employed by the Court, for whom Holbein, Thorpe, and John of Padua had built or designed; and it is often heavy in detail.

Some excellent panelling from a house in Exeter, belonging to the South Kensington Museum, represents the close of Elizabethan art of that kind. The panels are small after the mediæval fashion, the upper surfaces of the bottom mouldings are weathered so as not to retain dust, and a frieze carved in relief, with figures indicating the Seasons, amongst scroll foliage, runs along an upper series of long but narrow panels. The cornice is a good example of the judicious use of the very simplest elements of ornamentation.

The bed No. 2, dated 1593, has a carved tester and posts at the foot, more light and elegant than those of the bed beside it. Each post is supported on its dado by four lions (?) climbing up scrolls.

The bed No. 1 and the table, the frame of which can be pulled out so as to support a central flap, have the massive acorn-shaped baluster supports common in the Elizabethan woodwork of James I. The term Jacobean scarcely conveys the idea of a style distinct from that of Elizabeth, nor was James a king likely to shine as an enlightened patron of the Arts.

No. 9, the Brewers' table, lent by the Company, stands on a base, and is supported by transverse arches, connected by other arches, ornamented with small cuspings.

No. 26 is a chair of somewhat later date, oak, with a pedimental scroll on the back and scroll wings on the side. No. 28 is a York or Derbyshire chair, that pattern being found in both counties.

Among other furniture of this earlier period, No. 4, a "court" cupboard may be named. It is dated 1603, and the door of the enclosed part bears a carved bas relief, the half figure of a lady, probably the old queen, or the owner of the cupboard, an admirable design: a toilet glass, dated 1603, and a footstool belong to the same set. The toilet glass swings like a modern

dressing glass. The same border of small squares of light and dark wood will be seen in each of these objects. The "Court" cupboard was a buffet or sideboard to hold wine and food. The little iron fastening of the cupboard door is worth notice.

In connexion with the Court cupboard a "butter" cupboard (No. 12) may be mentioned, belonging to Sir Spencer Ponsonby-Fane, lent from his house in Somerset. The back and sides are bored by a centre-bit in regular patterns to admit a current of air throughout. "Livery" cupboards were shut in by doors made up of rows of turned reels or small balusters, and called livery from the delivery of snacks of food and drink to be kept in bedrooms for very early risers or watch servants to refresh them between supper and breakfast. A livery cupboard has not yet been contributed. There is one belonging to the Stationers' Company; for some reason it has not been forthcoming.

From these more solid and massive objects, we may pass on to the furniture from Knole, lent by Lord Sackville. It is one of the most interesting contributions to this portion of the collection.

It consists of arm-chairs, settees or sofas, and footstools. These seats are still covered by the velvets, gimps, and fringes with which they were first upholstered. The chairs are wide, with straight arms, upright backs, and deep comfortable cushions. The velvets in blue, crimson, green, and the brocades, though worn, show their original colours, and are, perhaps, no less beautiful in their present than they were in their original state. Knole has the rare distinction of retaining its old furniture as it was in the days of James I. A portrait of His Majesty shows him sitting on one of these upholstered chairs, and the identical seat is placed below the portrait, as any visitor can see. Long galleries at Knole are still furnished with rows of these seats. In other rooms the panelling has been kept untouched. Few houses retain so much oak panelling and in such fine condition, unless it be Haddon Hall.

The spinet or harpsichord case, No. 14, is from Knole. The carved arches which support it are of oak as the sides are; the insides are decorated with texts painted in black capitals of the Eikon basilike type, on what may have been a gilded lining.

On the panelling will be noticed the turned and split ornament which is frequent on 17th century woodwork.

Speaking generally, it may be said that, from the latter years of Elizabeth to the death of James, the houses of great land-owners were of one general character, suitable to country life and genial hospitality, with roomy halls to which such tables, as may be seen in the Exhibition, were suitable, strong enough to serve as platforms for masks and dances, and at which the household, their master's families and guests discussed massive joints, venison pasties, &c., seated on chairs or on long benches, as in our college halls. The fireplaces, entrance doors, galleries by which communication was made between rooms on an upper

floor, on the two sides of the house, were supported by burly terminal figures carved in oak; rude as compared with the designs of Holbein and his contemporaries; but looking down with a sort of companionship on the company or the solitary master, as it might be. The furniture was of oak, for the most part of country make; the neighbourhood of an important provincial town or of a number of wealthy families might attract the best workmen who could undertake special piece-work: otherwise the local craftsmen did the work, and this is the explanation of the great diversities we find in carved architectural ornament of the time, and in cabinets and chairs, all made within a few years but some, from their rudeness, apparently belonging to much earlier times than their real dates. Chairs are perplexing in this respect to the last degree. As for cabinets, in many cases carved fronts executed in the Low Countries were sent down by the Belgian canals and shipped to our Eastern ports. The backs and sides were added by village carpenters. This old-fashioned life lasted through the first Stuart reign.

CHARLES I.—The fashions of Charles I. made some changes in Court manners. Inigo Jones rose into notice. He was a follower and enthusiastic admirer of Palladio, and designed and partly re-built old Whitehall; built Wilton House and the covered bridge over the River Avon; Brympton in Somerset, and other country houses; perhaps designed the massive mahogany table known as Cromwell's. This was the table of the House of Commons of Cromwell's time, on which the "bauble" lay, and is now in the tea room of the House of Commons. Much of the decoration to which Jones was partial, *e.g.*, three acanthus bells, long, narrow, the leaves just opening, are found on wooden brackets supporting interior doorways and fireplaces of some of his houses.

What hand Jones may have had in designing cabinets, chairs, and other furniture cannot be authoritatively decided without more documentary evidence than is now forthcoming. Before he built Whitehall he was appointed surveyor of the royal palaces; distinguished himself by the preparation and conduct of masques; was the first to introduce shifting scenery, the art of which he had learned in Italy. That he designed furniture is more than probable. Some of the furniture from Brympton has scroll work, the scroll that looks like a loose roll with the ends pulled out, and the Vitruvian roll. Something must be said about Jones as an author of furniture in the remarks to be made regarding the chair tribe.

The royal State barge, built for James I., or in his time, though not a piece of furniture, is worth observing. It is in the South Kensington collection. A state cabin at the stern is effectively carved and gilt inside and out, and mermaids and other maritime inhabitants are carved in the bows and quarters; the Vitruvian

roll, a wave-shaped moulding, is carved along the free-board under the rowlocks from end to end. It was a favourite decoration with Jones.

CROMWELL.—If we may judge from the spirited carvings on the stairs of Cromwell House in Highgate, casts of which are exhibited in the Architectural Court of the South Kensington Museum, the figure carving in the middle of the century must have stood at a high level. The little figures on the stair balustrade, about 18 inches high, represent the Protector's new model army, pikemen, musqueteers, fifers, drummers, mounted officers, ironsides and others. Whoever executed them must have done work in the way of wood fittings, cornices, fireplaces, of which we should be glad to hear more. The figures alluded to are full of life and movement, far from the picturesque terminal figures of the late Elizabethan style.

CHARLES II.—The return of Charles II. brought French fashions into a brilliant court at Whitehall. Louis XIV. reigned in France and was eminently "the magnificent." He seems to have set the example of silver furniture; tables, girandoles, wall sconces, toilet objects of all sorts, to say nothing of enormous utensils in silver on the table, wine coolers, hanging chandeliers, &c. In Whitehall the bedrooms of the great personages and maids of honour were furnished with basins and jugs of solid silver. The plate of great men and country landowners was more scarce; most of it had been melted down in the Civil War, but there is silver furniture still in the old rooms at Knole, and tables of the same costly material belong to the Queen.

Wardrobes and other repositories of clothing began to take the place of the old mediæval "wardrobes" (rooms or offices, not movable pieces of furniture) in which dresses, linen, hangings, &c. were kept, and were under special officers, masters of the wardrobe, mistresses of the robes, the title of which remains and is still borne by great ladies of the Court. In private houses dresses were kept in oak chests. No. 19 is a chest of this kind, a small one, but it retains the small receptacle with a hinged lid at one end (for fans, laces, and finery), not often remaining in chests so old. In James's time the chest is found accompanied by drawers, the drawers below, while the front of the chest is made into doors to open, with shelves, &c., within. Gradually these combinations merge into the "chest of drawers," with which modern society is familiar. At a later time the drawers are surmounted by the "bureau" (the word means an office) closed by a sloping flat, which can be used as a writing table, having two sliding "draw-out" supports. Within there are little drawers, pigeon-holes, often secret drawers, as in No. 430, cunningly concealed behind the others; darting out by means of springs, of which only the owner knows the position, and the secret of which owners have been known to have carried to their graves.

Finally, over the bureau comes a cupboard, fitted as a book-case, or divided inside into more pigeon-holes. There are many varieties of these receptacles. In the 18th century they become costly and beautiful cupboards with solid or with glazed doors. Chippendale often made the glazing in the Gothic style with delicate tracery after the form of mediæval window heads, of admirable workmanship. No. 430 is a double set of drawers with a wide bureau. Both No. 244, from the India Office, and No. 243, from the same source, are excellent examples of the glazed and the solid door kinds. No. 210, from the Admiralty, Chippendale work of fine design, has solid doors, and the carved swags of the sides contain nautical instruments accurately represented, besides the arms of that branch of the service, flags, &c.

CHAIRS.—There is a general series or catena of chairs in the Exhibition tolerably complete, and ranging from the time of Elizabeth to 1820 or thereabout. There are enormous differences of type in the series and endless differences in pattern. We have very meagre information as to makers' names till we come to George the 2nd's times, and then the known names are few. Similar as the chairs of any one type are to each other, two are rarely so alike as to have been parts of sets or "suites" made to one order for one house.

The earliest chairs are placed near the Elizabethan beds. There is a curious feature about No. 21; the seat is hinged, and is the lid of a shallow receptacle for money or papers, with a lock, and the whole concealed when a cushion is over it. No. 23 is a walnut chair, of no great weight; the back uprights are joined by a piece of leather with stamped ornament on it; the seat is of leather also; the arms have wide boards on which to rest the elbows. No. 29 is of oak, carved on the back and elbow pieces; the seat itself sits within a sort of frame of upright turned balusters. One of the Knole chairs of this kind is of oak, with ornamental pedimental back, and with inlaying of white wood and black, perhaps ebony. This chair has scroll side pieces, wings under the ends of the pediment. It has also turned and split ornament applied; a fair example of the type it represents.

Some of the chairs of Knole are of curule shape, ⋋ two semi-circles reversed, and folding or representative of folding chairs. These folding chairs have been made to be carried about in the owner's carriage, and used where required, veritably "curule." Others are square, with broad seats, and backs varying in height, and their beauty is the velvet or brocade with which they are covered, which has been noticed already.

For examples of decorative chairs, without arms, two chairs known as Yorkshire or Derbyshire chairs are No. 20, plain oak, the back bars solid, curved and godrooned, and with little acorns hanging under the bars; and No. 28, without

acorns, but with turned and split ornament applied, both belonging to Lady Beaumont of Carlton Towers.

The legs of most of the chairs and settees of the 17th century are bulged out, end in claw feet, and are connected by bold carved scroll-shaped bars and strainers, sometimes ×-shaped carved, and raised up at the centre so as to form a base for some kind of vase or turned ornament, as in the Knole chair (Lady Betty Germaine's room), and the blue chair of Belton Hall, both under glass. Among the settees see No. 60, from Forde Abbey, No. 63, and the curious arrangement of the cushions of No. 51. A series of chairs, Nos. 95 to 99, one lent by the Queen, from St. James's, are worth attention. That from St. James's is a remnant of the furniture of Richmond Palace; the others (Mr. Massey-Mainwaring) are nearly related to it, and three of them covered with the same material as the St. James's chair. They are turned, and the backs, front lower rails, and stretchers are elaborately carved; they are made of walnut wood. Certain decorative features in the carving, such as pieces of drapery with a pattern (cloths of estate), appear to be of foreign origin, but if they are of the time of Charles the First or his Queen, they may be derived from a French model. There are hundreds of such chairs in the country varying in the excellence of the carving. Who can pronounce on the place of their production?

Cane seated and backed chairs were common in the 17th century. The older chairs have the cane in fine plats of small mesh and very well worked. No. 106 (Montacute) has a curved back, with two oval panels, the carved work simple, an excellent example of workmanship. The cane seat and back will be seen on chairs of English make down to the 18th century.

Here, perhaps, it will be well to note the series of chairs of masters and presidents of societies, corporations, and guilds, of which there is an interesting set. That of the President of the Royal Society needs no special remark. Of the Brewers there are two, the first of massive weight, mahogany, recalling the decorative design of Wren. Next to it is a cane-backed chair belonging to the Guild of Parish Clerks, their arms, two Bibles, the crest, a hand holding a music book with a psalm tune; the caning as fine as that of the Montacute chairs. Another of their chairs is of the Chippendale type. The Grocers' chair is of magisterial size, probably made by Chippendale, the field of their arms is semé with cloves; and the crest is a loaded camel. Two chairs out of three from the India Office are elaborately carved, and belong to the middle of the last century. It would be difficult to name the maker of these chairs (Chippendale, perhaps, or his pupils); the smaller chair is carved with masks of Indian Rajahs, ladies, &c.

The Clothworkers' chair has two rams on the elbows. The Salters' has two parrot heads on the elbows, and acanthus carving of good design on the back; both are of 18th century design, but differing considerably from each other.

A series of hall chairs generally arranged with an oval back, having the family crest in the middle and flutings radiating from it, should be noticed, notably a green and white one from Forde Abbey. Was this of Inigo Jones design? It is very Italian in some features, but is English, and made of oak. It is in four boards, three forming the seat, which has a prolongation behind through which the back passes. The front supporting plank has grotesque masks, masterly in design. Forde Abbey as it stands is the work of Jones, and Jones was a master contriver in fancy work. A chair from Raby Castle, No. 102, is in his style, so far as architects can be called beginners of style in furniture. In some instances, of course, that can be said. Chambers, *e.g.*, and Adam were both authors of a special style in both kinds; but regarding Inigo Jones nothing so positive can be said for the present.

A curious chair (No. 64) should be pointed out, coming from Castle Goring, in Sussex. The arms are supported by two carved figures of Court ladies in the costume of James II., the hair in masses of curled ringlets, cape of Brussels lace, long stomacher, upper skirt looped back. This chair is the only example of such a feature in this collection, but at Castle Goring it forms one of a set.

In furniture fashions the Dutch style is often said to have come in with William and Mary. Possibly, in some respects. The tall backed, bulging-legged walnut wood chairs covered with marquetry are very Dutch, but Dutch is a somewhat misleading title. The Stewart ladies, who were married to the Princes of Orange, followed the best European fashions of furniture in their day, whencesoever derived. They had, moreover, many excellent workmen in Holland, whom the wars of religion in France had driven into the dominions of Prussia, Holland, and in great numbers to London. Many industries requiring skill and taste, notably that of marquetry, must have been carried out more or less by these exiles, and the term Dutch must be held to include some French influence. That influence is visible in the marquetry in which flowers in brown, red, and white woods are on a ground of ebony. Table tops and chests of drawers so decorated are common in English, French, and Dutch furniture of William and Mary and Anne's time. A bed, said to have been prepared for Queen Anne, ornamented with curious vases made of millboard cut into sections, covered with velvet, and sewed into the required shape, may or may not be a Dutch fashion introduced by William and Mary. Much more elaborate examples can be seen in the state bedrooms at Hampton Court. The bed exhibited is from Forde Abbey.

There was much use of light-coloured woods, beech, poplar, ash, &c., during the later 17th century. They are tough woods, much used for chairs. The Windsor wooden chairs, still made at Wycombe, have the seats of elm, also of tough grain. The whiter woods admit of delicate surface carving, and 17th century chairs show this on the rounded shoulders of bulging

chair legs, and on the legs, even on the surfaces of small drawing-room tables (*see* No. 119). Willow seems to have been in use for furniture which has to be prepared for gilding, and which is easily carved with sharp tools in the free Italian manner of that day, best seen in looking-glass frames and the ornamentation of carriages, often splendid objects, as may be seen by looking at the Speaker's state carriage of to-day, which, however, is of oak.

The real glory of the chairmakers' art belongs to the veritable artists who supplied the great houses of London in the 18th century. But something must be said first about the great architect of the time, Sir Christopher Wren.

In Charles the Second's time Old London perished suddenly by fire, the Cathedral of St. Paul with it. London and the Cathedral Church of London had to be rebuilt. The fire was Wren's opportunity. He rebuilt not only the noble church which is his monument to-day but numerous London churches, including St. James's, Piccadilly; the Palace in Winchester (now a barrack); several country houses, and half of Hampton Court Palace as we now see it. Wren was master of all the resources of his art, and if we want to trace his influence on furniture, even if he did not design it or instruct his workmen how to construct and ornament it (he was surveyor of the royal palaces), we can see it in the church furniture of St. Paul's, the stall work of Eton College, some of it at South Kensington, and the doorways and hood porches of Old London. His sweeping acanthus leaves, juicy, rolling over, full of life; the spiral scrolls of leaf work that fill arched hood porches where he has occasion to use them, and the children's heads forming central masses round which his foliage plays; these are the elements out of which the fine Chippendale acanthus leaves creeping over the legs of furniture, or forming tiny sprays and buds that here and there relieve the monotony of the trellis work of the 18th century, get their inspiration.

Something also in the 18th century furniture depends on the wood of which it is made. Oak was the material in use for tables, &c. in many remote counties long after the introduction and general use of mahogany by London cabinet-makers. For a curious mixture of oak and mahogany, *see* the expanding bed, No. 196. As to the first introduction of mahogany, it probably came from the West Indies to us in the time of Sir W. Raleigh. The stalls of the Cathedral Church of St. Bavon, in Ghent, are of that material, the only instance known to the writer of such use of it. The "Spanish" St. Domingo mahogany is of very close grain, hard and tenacious; of beautiful figure as to colour and markings, and bearing much cutting, piercing, and carving, without sacrificing the strength necessary for furniture use. Consider, indeed, how much in the present Exhibition in the way of pierced tables, galleries, fine trellises, and the like remains in a perfect state, after a century or a century and a half of use.

Thomas Chippendale lived through the first 60 years of the 18th century. It is said by some that he was the son and the father of Chippendales, all diligent workers in furniture, &c., which is very probable. But we know most of Thomas. He published a book, or it was published by his successor, in 1769, but the plates are of older date than that, none of them having been executed during the reign of George the Third.

In the matter of chairs, the taste of Chippendale is full of variety. At first they are somewhat in the, so-called, Dutch style, massive with cabriole legs, claw feet, and carvings on the back. Lord Ardilaun has a set (if all are originals) of this kind, of excellent design. Then there are lighter sets; the backs, open work with central support, either vase shaped (if that quasi-similitude may be used) or in flowing ribbon bows, or lyre shaped. The variety of these designs is endless. The careful observer will note how rarely in this Exhibition any two chairs of the Chippendale cycle exactly agree. And it must be remembered that they have been contributed to the Exhibition by a great number of kind owners from houses standing in counties a long way from London and from each other. Of course all "Chippendale" chairs are not to be taken as actually from the workshop of Thomas. There are Chippendales and Chippendales. Besides, there are well-known names of contemporary furniture makers. Matthias Lock, for instance. He also published a book of designs in 1743. These artists produced many other things, cabinets, tables, bureaux, besides the chairs about which such interest is felt, and felt with reason, and which are supplied to collectors by such numerous modern imitations. With Chippendale the name of Sir W. Chambers should be mentioned. He was the architect of the present Somerset House. He designed furniture and introduced "Chinese" designs. Chippendale carried out the Chinese fashion in mirror frames; in which he carved fanciful arbours, trellises, &c. in the way of the toy gardens so dear to the Chinese. An admirable example will be seen in Sir E. H. Verney's small cabinet (under glass). The fancy is visible in some of Chippendale's chair backs. Another variety of Chippendale chair is the "Gothic," of which there are several examples in the Exhibition. About the origin of this Gothic taste something will be said presently.

The great furniture artist who comes as a successor to Chippendale is Sheraton; several chairs in the series are from his workshop. His glory as a constructor lies first in the light and delicate workmanship, the judicious choice of his woods, rather his particular logs; and as a decorator in the colour and disposition of his marquetry and veneering. The fine graceful structure of his chairs, his little occasional tables in many varieties, his satin-wood and mahogany veneering have never been surpassed. If we admire the solid work, the durable qualities of Chippendale chairs, what are we not to say of the light spider-

legged tables of Sheraton, such as Nos. 348, 352, 353, 354, 358, sound and perfect after a century of wear?

With the close of the 18th century the old school of artist chairmakers seems to have died out. There are chairs, one from Kensington Palace, with Egyptian sphinxes, lion's heads, &c., carved upon them as supports, coinciding perhaps with the acquisition of the Egyptian antiquities in the British Museum, or with the victories of the British forces in Egypt at the end of the 18th century. Chairs made of hard woods, and bearing Chinese letter marks in small sunk panels seem to have been made to order in China (from English patterns) for English families. Such a set of chairs remains in the dining-room at Wilton House, Salisbury.

The Greek chair, such as Greek and Roman ladies used, the hind legs raking back and the upper parts at the back united by a broad board curved to take the shoulders, became a fashionable shape of dining-room chairs, and sets may be seen in a hundred London dining-rooms to-day.

Chairs of a variety of modifications of the older shapes were made and used in George the Fourth's reign, *e.g.*, with the two back supports curling over backwards and united at the eyes of the volutes by a rail, turned, godrooned, and bent by steam to suit the back. Some with coarse carving or with brass ornaments. Where a series of chairs has been lent, as by the India Office, a complete succession down to the latest examples of the best kinds can be studied. But the variety of these objects is so great, and the number to be met with so enormous, that a treatise might be devoted to chairs alone.

The Gothic Revival.—The historical revival of mediæval architecture in the 18th century was owed, probably, to Horace Walpole. That accomplished gentleman and entertaining writer was a collector of precious objects, and possessed a quality not always found in collectors, a real perceptive feeling for beauty. He was independent of the public opinion of his day in his choice of works of art. He appreciated the architecture called in contempt "Gothic," *i.e.*, barbarian; admired the old coloured glass, the carving, goldsmiths' work, ironwork, and armour of past ages. It is as if we were to find that the Romans in such-and-such a Consulate had been seized with a mania for Assyrian houses, Egyptian wigs, or flint knives of the glacial period. Gothic architecture in Walpole's day was considered interesting only as offering picturesque and romantic ruins to the landscape gardener. The market, therefore, of any "curios" of mediæval workmanship was at his command on very easy terms. Strawberry Hill was furnished wtih imitation fireplaces, ceilings, arched corridors, &c., taken from various ancient ruins and imitated, with little knowledge and with only very general resemblance, to the originals. But though this movement took but a shallow hold on a soil unprepared to appropriate it as that

of the 18th century society, a revival nevertheless it was, we have seen it in the chair backs, &c., of Chippendale. It is more conspicuous still in the fronts of cabinets and cupboards, and in the glazed panelling of their doors. It found a zealous propagator in Barry, in the elder Pugin, and later in his son and in most of the architects of England. A good deal of furniture of this "Gothic" kind was made for George the Fourth at Windsor Castle. His Majesty was probably fired by the enthusiasm for Sir W. Scott, whose romances did much to revive mediæval feeling over a wider field; indeed more or less over all Europe.

There was some profession but very partial performance of direct imitation of "Good Louis XVI." furniture among English designers during the reign of that unfortunate king. It is only in occasional instances that we recognise imitations of French originals in the times of the Chippendale or Sheraton firms. A certain amount of borrowing is noticeable in the bronze mounts and handles of English cabinets and carriages. On the other hand, Wedgwood medallions were frequently mounted on French cabinet work, while two or three Italians and French bronze workers were in the employment of important London firms. Nos. 365 and 366 contain fine Wedgwood medallions. They are Sheraton work, parts of a large cabinet.

The well-known carver of the 17th century, Grinling Gibbons, was an Englishman of mixed parentage brought up abroad. His work can be seen in many places. In Hampton Court, over the communion table of St. James's, Piccadilly (where also the marble font is from his hand), at Petworth House, and other places, and he had numerous imitators or apprentices to whom we owe much of the carved mouldings of the old doorways of out-of-the-way city mansions of a century and a half ago.

A fireplace from Carrington House. No. 436, of carved pine-wood, belongs to the middle of the 18th century, perhaps a little earlier. The mantel is supported by female terminal figures, and the key of the flat arch bears a female mask in high relief. These parts represent English faces studied from nature and are of admirable execution. The mouldings of the general framing are of classic design and show the influence of Wren. The whole has been painted white and the jambs lining the actual chimney recess have been of white marble. An examination of the wood as we see it now shows how well the making up of the large blocks necessary for the carved figures has been understood, a single log would be difficult to season sufficiently to avoid future openings of the grain. This careful workmanship of woodwork of all kinds during the century will be noted in all the examples of chairs and cabinet work throughout the Exhibition. Most of the wooden mantels are surmounted by picture frames, the mouldings sometimes intentionally white, sometimes (more wisely) gilt, for white does not show off oil paintings well. The Wren, Vanbrough, and Kent houses often provide overdoor picture frames, the frames enclosing painted bas-reliefs, white

with warm shadings, for the execution of which there must have been a number of skilled artists.

Gilt furniture was much used during the 18th century in most of the capitals of Europe. The palm in this class of magnificence must probably be given to the Italians, the Florentines, and especially the Venetians. These gilders prepared their work for the reception of gold leaf with consummate skill and care. But gilt furniture was in use in rich houses in London and elsewhere, as well as in Italy and France. Chair frames, sofa frames, Sedan chair and carriage frames as well as those of looking glasses. A few examples of the last are contributed to this Exhibition, and are hung on the screen. It will be noted that no looking glass of the earlier years of the century are of any size compared with such as have been produced by the French and English manufacturers of later times. If these old glasses are more than 4 feet in length, or than a proportionate width, the size is made up by additional pieces, sometimes with gilt mouldings between, sometimes without. A glass of Vauxhall plate in several pieces and in its old state will be seen on No. 124. They are Vauxhall plates from the factory established by the dissipated Duke of Buckingham. That nobleman brought workmen from Venice, and they taught the factory hands how to make plate glass and to bevil the edges together, with other glass-makers' accomplishments. Windows glazed with plate glass and with bevelled edges may be seen in Hampton Court Palace to-day.

There are a few examples of wall mirrors in 17th-century gilt frames, lent by Sir Spencer Ponsonby-Fane, who also lends two Chippendale glasses, the frames painted white, in Chippendale's French style; the glasses modern. An early example of a gilt framed swinging toilet glass is lent by Violet, Lady Beaumont. A still earlier example, belonging to the last years of Elizabeth, has been already mentioned.

TABLES.—There are not tables enough to form anything like a catena from the days of massive hall tables with enormous acorn legs, used in Elizabethan times, to those of Sheraton. Allusion has already been made to some of them; others will be noticed under the account to be given of Sheraton. But there is a series of small tables with pierced galleries round the surfaces which are peculiar to, or were originated by, Thomas Chippendale, which require to be noticed.

Mr. C. H. Talbot, for instance, sends an oblong mahogany table, No. 324, the top shaped in shallow curves and with half-circles between quirks at each corner. The legs are made of three slight columns, each connected at intervals by blocks. Pierced cusped brackets show the Gothic intention of the designer. Mr. Massey-Mainwaring has lent No. 327, a square galleried table; Lord Coventry, No. 323, a flower stand, oval, supported by four ram-headed legs, spreading out below,

ending in ram hoofs, and beautifully carved. Another galleried table (Lord Coventry), No. 322 shows carved and pierced diagonal strainers to the legs, meeting in a turned ornament which descends to the floor, making a fifth leg. No. 245 is a little galleried, pagoda-topped cabinet on legs, holding a small Oriental chest with drawers. The pagoda has already been alluded to; it is thoroughly in the Chinese style of Sir W. Chambers.

SHERATON.—The age of Sheraton deserves special notice. He was contemporary with Robert Adam and did much work in houses built by Adam. His work is noticeable, first, for the admirable workmanship which it shows, and of which time has given proof. Next, in the dignity of his designs; in large and monumental objects more or less fixtures from their size, such as wide bookcases, sideboards, and cabinets, the general outlines are harmonious, and the parts well balanced, such as the large and beautiful piece, No. 432 (Mr. Spottiswoode). These pieces are veneered in satinwood, which has a wavy silken grain, and has the colour of "old" gold. The wood is so arranged by putting slices of it together at various angles that variety of lighter and darker hues of this beautiful material are well contrasted, as the veneering is observed from different positions. Into satinwood he lays old Spanish mahogany or rosewood or ebony, in broad medallions, into which again are laid figures of the satinwood, sometimes with stained wood details.

The yellow and brown, almost purple hues of these woods, are continually contrasted, and all his medallions are set off by delicate borders of architectonic character. The finest example in the present Exhibition is a square table contributed by Mr. Spottiswoode, No. 368, under glass. The top of the table is divided into a central and eight subsidiary panels filled with classic mythological groups and single figures, with borders broad and narrow in many patterns. The legs are inlaid in the same manner with figure medallions and borders.

Among smaller objects from the same contributor there are toilet and folding washing tables. The work of the fittings, drawers, &c., of these small folding tables is of excellent quality, and the veneering shows a constant counter-changing of the two woods he managed with so much feeling. Two chairs, Nos. 381, 382, one with arms and one without, simple in structure, for the backs are made of 6 half-inch bars, from the top to the seat; these little bars are inlaid down their whole length with three-eighths of satinwood, and that again with a sort of plait, in threads of mahogany. These chairs belong to Mr. Spottiswoode.

Mr. Orrock has a cabinet, No. 424, satinwood with two lock-up and open pigeon-holes above the drawers. The little doors are inlaid with ebony medallions, each filled by a winged muse. The edgings of these various parts are in tulip wood, with one row of mahogany flutings (inlaid) running along the

top of the chest, to give a finish and a reference to the medallions above.

Lord Ancaster is another contributor of Sheraton work, in the shape of small bedroom writing tables, very slight, but strong, and in excellent condition, with small drawers, pigeon-holes, &c., such as No. 417. The whole piece is not more than 30 inches wide. No. 410 is a toilet table with nests of drawers below, also lent by Lord Ancaster. The house, Normanton Park, from which these objects have been lent, seems to have been built and furnished by Robert Adam and Sheraton. The bedrooms, or most of them, have a small writing-table or bureau for the use of the guests, such as those, on a larger and more intricate scale, placed in the living rooms. The whole furniture is interesting as the work of one period, and superintended by one directing mind.

Robert Adam and his brother James were projectors, built the block of streets known as the Adelphi (the brothers), and designed the furniture of many of his houses. Robert published his designs for Derby House and Lansdowne House in London. In both instances designing, not only the houses and their interiors, but the furniture that was to go into them in complete detail. Adam designed fine and delicate rather than full or juicy mouldings, put oval medallions on his walls, and it is easy to see in the figured medallions and fine work of Sheraton how closely he agrees with Adam.

Other admirable examples of Sheraton's tables have been contributed by Violet, Lady Beaumont. A few examples from South Kensington are contained in glass cases; a lady's dainty toilet table, shaped in front like Cupid's bow; the looking-glass heart-shaped. On the little closed cupboards, each side the glass, nymphs as by Angelica Kauffmann. Flowery wreaths are painted on various parts. Another similar table is lent by Mr. Spottiswoode. There are several examples of "spider" tables, the legs of which are of extreme tenuity, yet they are strong and durable, light as they are.

It is to be regretted that larger sumptuous examples of Sheraton, such as the bookcase of Mr. Spottiswoode, are not sent. But generally that cannot be done without dismantling the room to which they belong.

Clocks.—Three remarkable clocks have been contributed from Government offices. From the Admiralty a clock the gift of Queen Anne. It marks the 24 hours, and is in an upright plain mahogany case. It is wound up once a year, and is a most exact time-keeper. Two others are contributed by the India Office, one marking the hours (24), and the other the changes of the moon, days of the month, &c. Both are mounted in Sheraton cases, terminal shaped; the tops or stands on which the clocks rest beautifully carved; the faces of the pedestal inlaid with Amboyna wood and oval panels of satinwood, with fine borders of mahogany, and with carved mouldings.

MAKERS' NAMES.—Other names of furniture makers of the 18th century are preserved, besides those of Chippendale and Sheraton. Heppelwhite, Matthias Lock. W. Thomas, "Architect," designed tables, chairs, girandoles, and other objects. W. Ince published designs of "parlour chairs." Many of these designs are copied from, or are close followings of, Chippendale and Sheraton. Robert Manwaring published a "Chairmaker's Guide" in 1766. G. Smith published designs of chairs, some of which seem to be followings of the French Empire furniture of the beginning of the present century. The chair of the Duke of Sussex from Kensington and the Throne chair from St. James's are perhaps by him as well as other chairs exhibited which bear the Sphinx or some other Egyptian emblem. To him also are to be credited the chairs of which the supports curl over backwards, with eyes of brass in the volutes, and with brass ornaments in various parts of the structure. The name of C. Platt, 1772, is found on a corner cupboard from Devonshire House.

Altogether the collection is fairly representative. Very large objects, of which numbers are in private hands, sideboards and cupboards would be desirable additions certainly, and it may be hoped that when the public have become more familiar with what is here to be seen, owners will be induced to make up the deficiency.

What is of more immediate importance is that a number of small compact objects have been got together, so that examples may be seen of things not very costly to make nor for buyers to acquire. Objects more dainty and decorative than the carved candle stands, galleried tea-tables, little caskets, chests, "occasional" tables that can be moved about with one hand, and of which there are good examples, can hardly be imagined. The structure of these objects certainly requires the full knowledge of materials and how to prepare them; accuracy in fitting, &c., in short, complete familiarity with the cabinet-maker's art. This much our best workmen possess; but what is more difficult to obtain is that sense of harmony in the juxtaposition of colours, and that restraint in the use of them; that perception of the value of the very simplest elements of ornamentation, such as borders, flowers, lines, and medallions, so admirably illustrated in the examples here brought together. It may be questioned whether the great makers of Louis XVI.'s time ever equalled those of the Georges in technical skill, still less in such charming decoration as that of Sheraton's marquetry. The best French pieces are of ingenious construction, with elaborate arrangements of secret drawers and receptacles, and the marquetry of Riesener, as may be seen in the great escritoire of the Louvre, certainly merits the reputation it enjoys. The work of Sheraton is simple, his medallions, architectural border-lines, &c. are arranged with a constant sense of proportion and harmony. His feeling for the colours of the wood he employed, satinwood, gold colour, mahogany red brown, and other delicately chosen materials, laburnum, pear, lime, &c., which serve for gradations between the two, seems

to have been a special gift. No example in the Exhibition will exemplify these qualities better than the square table belonging to Mr. Spottiswoode, which has already been described, and which has no parallel in the works of his French contemporaries, good as their work is.

The furniture here brought together has been contributed from many sources. Lent by the Queen, from St. James's and Kensington Palaces; by Mr. Massey-Mainwaring, the City Companies, the great Government Offices, Admiralty, India Office, Board of Works, Somerset House, the Lord Chamberlain's Office. All the officials allowed a search over their offices, and made important loans of many varieties. Several country houses have been visited, and interesting details borrowed from them. Knole House, one of the most important of these, has preserved intact a great quantity of 17th century furniture. The house, or rather palace, for it is of immense extent, has been used by various princes, notably by James I. and his Court, and the sumptuous hangings, sofas, &c. remain there as they were in his days. Other houses, Montacute and Brympton, in Somerset, and Forde Abbey seem to retain much that is of old character, Brympton especially. The work of Chippendale is well illustrated by contributions from Croome Court, Worcestershire, belonging to Lord Coventry; from the house of Mrs. McClure; the Admiralty; and Claydon House, belonging to Sir Edmund Hope Verney. The finest Sheraton pieces come from Coombe Bank, Mr. Spottiswoode; from the house of Mr. J. Orrock; from Violet, Lady Beaumont; and a few choice examples from the South Kensington Museum.

There were hopes that many of the historic houses of England would, like Knole, contain many representative pieces of furniture used by the generations that have preceded present owners. That, however, has not been borne out by experience. Inheritors of old houses have refurnished them according to fashions of their own days naturally enough, and have relegated to the attics as old or shabby objects much furniture that we should now deem precious.

Much more frequently owners have given them to old tenants or old retainers to whom a relic of the family they once served has been of value. The owner of Brympton found some of the objects kindly sent to this Exhibition in the cottages in the village, where, perhaps, the successors of such old retainers, as have been mentioned have, in their turn, ceased to value them. Till a recent date the "old fashions" have been out of repute, and purchasable for moderate prices. Now the tide has been turning in their favour. Rich buyers have learned to appreciate the work of our 18th century furniture makers. Not only so, but the Continental critics and connoisseurs have found out the merits of these examples of the cabinet-maker's art when practised, as it has been, by such consummate artists as are here represented.

Museums in foreign countries are purchasing fine examples of Chippendale and his contemporaries, and it is desirable that some effort should be made to rouse the trade and the public to an appreciation of the beauty of these old national productions. It may be flattering to our patriotic sentiment that neighbouring nations should compete with us in trying to acquire them, but, however valuable that compliment, England is the home of these productions, and the best of them should be retained in this country and be accessible, where that is possible, to the student and the manufacturer.

1896. J. H. POLLEN.

CATALOGUE.

FURNITURE.

1. **Bedstead.** Carved oak; with columns, tester, and head-board of debased classic character, ornamented in marquetry. Dated 1593.
South Kensington Museum.—(316—1867.)

2. **Bedstead.** Oak; the back, the tester, and the baluster-shaped bed-posts are elaborately carved with floral patterns, strapwork, masks, and grotesques. On the frieze in front of the tester are the arms of the Courtenays of Devon. Dated 1593.
South Kensington Museum.—(404—1890.)

3. **Panelling of a Room,** with doors and carved pilasters to match. Carved oak. Removed from an old house near Exeter. About 1600.
South Kensington Museum.—(4870 to 4881—1856.)

4. **Court-cupboard.** Carved oak; the lower part contains two drawers and is surmounted by a cupboard with receding sides, which supports the flat top, also partly resting on two spiral columns. On the cupboard door is carved the portrait of a lady wearing a ruff and lace collar. The front of the top, the sides of the cupboard, and the front of the lower part are carved with panels of floral scrollwork, symmetrically arranged. The cabinet is further decorated with narrow bands inlaid with small squares of wood, alternately light and dark. Between the drawers is an inlaid tulip. The whole is supported on four short baluster legs with cross bars of the same design. Stated to be from Derby Old Hall. Dated "A.D. 1603."
South Kensington Museum.—(540—1892.)

5. **Stool.** Oak; carved all round with a beaded band and inlaid between the baluster-shaped legs with narrow borders of small squares of wood, alternately light and dark. Stated to be from Derby Old Hall. 1603.
South Kensington Museum.—(541—1892.)

6. **Mirror.** Glass, in oak frame with carved scroll outline and narrow bands inlaid with small squares of wood, alternately light and dark. The uprights and feet of

the stand are baluster-shaped. The frame dated 1603, but the glass 19th cent^{y}. Stated to be from Derby Old Hall.

South Kensington Museum.—(543—1892.)

7. Octagon Table. Oak; supported by eight carved and fluted baluster legs connected by arches, in the spandrils of which are the letters R.W., G.I., J.R., and W.W., being the initials of Richard Wyatt, George Isack, John Reeve, and William Wilson, the Master and Wardens of the Carpenters' Company in 1606, which date is also carved on the spandrils.

Lent by the Worshipful Company of Carpenters.—(311.)

8. Folding Chair and Stool. Painted; back and seat of chair and seat of stool stuffed and covered with green velvet, striped with embroidery and bordered with fringe. About 1660.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(210.)

9. Table. Oak; long flat top with overhanging moulded cornice, and a second cornice below supported by 12 legs on pillars inlaid and joined by inlaid arches. The pillars stand on a plinth which is inlaid on the top and sides and has at each end two claw feet. About 1660.

Lent by the Worshipful Company of Brewers.—(145.)

10. Folding-Chair. Oak; the back, arms, and seat are stuffed and covered with tapestry. This chair is similar in shape to that in which King Charles I. sat during his trial. About 1650.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(57.)

11. Table. Oak; frame heavily moulded and carved with garlands between cherubs' heads, and shields, bearing the arms of Thomas Sutton, the founder of the Charterhouse Hospital, and the date of 1656. The upper part of the table is supported on thirteen columns with quasi-Corinthian capitals, and enriched shafts, standing on a moulded H-shaped base.

Lent by the Governors of the Charterhouse.—(558.)

12. Butter Cupboard. Oak; in two parts. The upper portion has two doors divided by a framed panel. The doors and framing are incised with conventional designs. At the sides there are perforations to admit air to the inside of the cupboard. The lower part of the cupboard is also carved. About 1620.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(361.)

13. Cabinet. Carved oak ; late Elizabethan or Jacobean style. About 1620.

South Kensington Museum.—(4238—1856.)

14. Case of a Spinet or Harpsichord. Oak ; in panels with plain mouldings ; on a stand of the same wood, supported by ten columns decorated with flutings and baluster-shaped ornaments ; between the columns are round-headed arches, with the spandrils carved with flat strapwork, and straining rails join the columns together near the base. Period of James I., First quarter of the 17th cent^y^.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(209.)

15. Table. Oak ; painted and grained. Carved in high relief round the sides of the framing. Heavy baluster legs fluted and carved. From Montacute Church. Dated 1622.

Lent by W. R. Phelips, Esq., Montacute.—(30.)

16. Chest. Elm ; plain top, edged with a rounded moulding. Incised ornament in front. Plain on the ends and back. An iron lock-plate. The letters "I.G." incised below. About 1620.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(377.)

17. Box. Oak ; the front carved with floral scrolls, and the letters S.S., on a punched ground. Period of James I., First quarter of the 17th cent^y^.

Lent by Thomas Wardle, Esq.—(161.)

18. Chest. Oak ; the front has a band of fluted ornaments at the top, below which are two panels with mouldings arranged in each in the form of a cross ; between these panels, and on either side are pilasters carved with flat strapwork. Period of James I. First quarter of the 17th cent^y^.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(375.)

19. Chest. Oak ; inlaid on the top with a foliage device. Round the sides carved panels represent scenes from the Old Testament. The panels are divided by an incised moulding which runs round the chest. About 1620.

Lent by Thomas Wardle, Esq.—(159.)

20. Chair. Oak, incised. Plain square frame and partly turned legs. Old Yorkshire pattern. About 1620.

Lent by Lady Beaumont, Carlton Towers, Selby.—(87.)

21. Arm-Chair. Oak; high solid back carved with a symmetrical floral design. Incised round the lower edge and sides. Carved with scrolls on the top. The arms curve downward. The seat lifts up, opening a box below it. About 1620.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(359.)

22. Arm-Chair. Oak; high back, carved in relief at the top on a moulded rail. The central panel of the back is deeply sunk in and carved in relief with two figures bearing a crown. About 1620.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(107.)

23. Arm-Chair. Walnut; high back without top rail. Back formed by a piece of leather stretched between the styles stamped with a lion, an eagle, and foliage. Scroll ornament decorates the leather on the seat. A row of turned pillars connect two straining rails which join the front legs. From Old Colne Priory, Essex. About 1650.

Lent by Stuart M. Samuel, Esq.—(167a.)

24. Table. Oak; top flat and oblong. Four massive carved baluster legs. Framing under the top is carved with a design showing a long flowering vine branch with leaves, flowers, and bunches of grapes. Legs connected beneath by four plain heavy straining rails. About 1620.

Lent by W. H. Evans, Esq., Forde Abbey.—(35.)

25. Table. Oak; the table has a hexagonally shaped frame and an octagonal top, which folds over about a middle line. Arched and carved spandrils fill in the spaces between the legs, which are turned and square at the tops and feet. There is a drawer in front. About 1620.

Lent by W. H. Evans, Esq., Forde Abbey.—(42.)

26. Chair. Oak; heavily made with turned and squared legs. This chair is from Prior's Court, near Malvern, Worcestershire, where there lived Jane Lane who helped Charles II. to escape after the Battle of Worcester. The needle work and serge seat and back were worked in Queen Anne's time when the old leather had worn out. Bought at the sale of Prior's Court.

Lent by Mrs McClure.—(150.)

27. Arm-Chair. Oak; high square back with curved top, carved with classical ornament. Arms square, rounded on the tops, and curved forward. About 1620.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(358.)

28. Chair. Oak; carved and shaped to the Yorkshire pattern. Two carved rails with square pillars form the back. The front legs are square with turned parts at intervals. There are two plain straining rails at each side and one at the back with a turned straining rail between the front legs. About 1620.

Lent by Lady Beaumont, Carlton Towers, Selby.—(88.)

29. Arm-Chair. Oak; elaborately carved on the back and on the sides and front of the seat with a conventional vine pattern and geometrical ornament. Under the back panel and arms there are turned pillars at short intervals. The arms are connected with the back by an inverted bracket. About 1620.

Lent by Thomas Wardle, Esq.—(160.)

30. Arm-Chair. Oak; varnished. The top rail is incised with leaf ornament and has moulded projections at the ends. The back is sunk and bordered with an incised moulding surrounding a diamond panel with circles in the centre. The arms curve downward and slightly outward. Plain straining rails join the legs very near the ground. About 1620.

Lent by the Worshipful Company of Carpenters.—(310.)

31. Arm-Chair. Oak; the upper back rail is carved with a leaf pattern. Below are five panels each surrounded by moulding. Heavy arms, rounded at the ends, and two panels fill in between the arm and the seat. The front legs are turned and the back legs square, connected by plain straining rails. About 1650.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(106.)

32. Arm-Chair. Oak; inlaid with sycamore and ebony in floral devices and diamonds, carved on the upper back rail with foliage and scrolls. The front and sides of the seat are incised with a geometrical pattern. The legs in front are turned, the back legs square. About 1660.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(217.)

33. Panels; two. Oak; probably the end and side of a box. Carved with oval medallions, containing fleur-de-lys. About 1660.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(51.)

34. Table. Oak; a heavy extending top. The frame is incised and carved; the four baluster legs are turned and carved. Heavy straining rails join the legs near the ground. About 1610.

Lent by the Governors of the Charterhouse.—(230.)

35. Cradle. Oak; from an old Worcestershire manor house. Incised panels and borders, with a panelled hood at the head. Rockers curved at the tops, held in the forked ends of the corner posts. Cushions inside covered with figured velvet. About 1660.

Lent by Mrs. McClure.—(153.)

36. Cradle. Oak; two carved panels at each side with one at each side, above, at the head. At the foot there is a carved panel with the date 1687. Rockers below the feet. At each corner there is a turned knob. Geometrical ornament.

Lent by Stuart M. Samuel, Esq.—(168.)

37. Court Cupboard. Carved oak; the upper part consists of a cupboard with receding sides, carved with a vase of flowers and floral designs; beneath is a long drawer carved in the front with foliage. The top rests in front on two columns with strapwork decoration. The whole is supported by four carved legs, the two in front baluster-shaped, and the two behind rectangular, resting on an oblong base, carved in front with conventional foliage. Portions of this cupboard are restored. 17th cent*y*.

South Kensington Museum.—(850—1892.)

38. Arm-Chair. Oak; ornamented with flat scroll-work; the back is surmounted by a pediment carved with scroll-work in relief. Dated 1668.

Lent by Violet Lady Beaumont.—(528.)

39. Cabinet. Carved wood; with cupboards and drawers in the lower part, the upper part supported by four columns; cavaliers on horseback in low relief carved on the panels. 17th cent*y*.

South Kensington Museum.—(5965—1859.)

40. Arm-Chair. Walnut; carved with foliage designs. The back is filled in with cane webbing. Legs and straining rails spirally turned. The arms turn outwards and are supported on prolongations of the front legs. The seat is covered with figured crimson velvet. About 1660.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(223.)

41. Linen Press. Oak and walnut; the uprights are fluted and the top rail is decorated with circular discs and oblong plaques of blackened wood. 17th cent*y*.

South Kensington Museum.—(532—1892.)

42. Chair. Oak, and other wood. High back. Carved and pierced upper rail. The decoration in the back consists of an incised moulding running round a rectangle

with a central bar incised. The front legs are turned. About 1660.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(112.)

43. Chair. Painted; high back with carved and pierced top rail. Back framing and lower rail carved and incised; the central panel of the back and seat filled in with cane webbing. The legs and two straining rails are spirally turned. Carved and incised front rail. About 1660.

Lent by W. H. Evans, Esq., Forde Abbey.—(41.)

44. Chest of Drawers. Oak; panelled and carved. Five drawers with handles and two secret drawers. Originally there were no handles, each drawer opened by touching a spring in one upper drawer; the present handles have been added by the owner. About 1660.

Lent by Mrs. McClure.—(151.)

45. Cabinet. Oak; flat top with slightly overhanging moulded edge. One drawer at the top and two doors below, which shut in six drawers. The drawers and cupboard doors are panelled and moulded, with turned ebonized handles in the middle of each panel. The cabinet has panelled sides and stands on large turned feet. About 1660.

Lent by W. H. Evans, Esq., Forde Abbey.—(39.)

46. Chest of Drawers. Oak; consisting of four long drawers, each of which is decorated in front with two panels of raised mouldings. The escutcheon plates and drop-handles are of brass. The whole rests on four spirally turned legs strengthened by plain bars. Late 17th cent.

South Kensington Museum.—(70—1893.)

47. Chest of Drawers. Oak; a flat top with overhanging cornice. Two short drawers at the top and two long ones below, also one in the stand. All the fronts of the drawers are panelled with a moulding running round each of them. On two raised panels on the top long drawer the date 1707 is incised, and on the next drawer below the initials "J.C. – E.T.," "S.V.E.T."; on the top there are also the initials "E.T." There is a crest in an octagonal panel in the middle of the second long drawer. A double line of bead moulding runs down the edge of each side of the cupboard and stand. There are brass handles and key-plates. The stand rests on five turned legs with a flat curved straining rail. Dated 1707, but in the style of Charles II.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(405.)

48. Short Form or Seat. Oak; supported by two flat curved legs, each dividing below into two feet, and connected by a keyed straining rail. From the Charterhouse School; used by the head boy of a table at meals, the others sitting on long forms of similar design. About 1611.

Lent by the Governors of the Charterhouse.—(229.)

49. Cabinet. Oak; a deep cornice, moulded, with a shallow long drawer below. The door opens downwards to form a desk. Within are nine drawers, a cupboard, and pigeon-holes. In the lower part, which is separate, are four drawers with drop handles and brass lock-plates. About 1650.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(376.)

50. Chest of Drawers. Oak; flat top surrounded by moulding. Four drawers fill the front, their faces divided by mouldings into panels. In the deeper drawers the panels are of a square shape set diagonally and cross-shaped. Key plates and handles of brass. About 1650.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(342.)

51. Settee. Covered with embossed and painted leather with brass studs. Folding ends with iron plates and rods to secure them. Legs and straining rails painted and gilt. About 1660.

Lent by W. H. Evans, Esq., Forde Abbey.—(38.)

52. Coin Cabinet. Oak and cedar inlaid with rosewood. Two doors in front with projecting panels and oval moulding in the centre. Within there are 10 drawers on one side and 13 on the other. Beneath there are two other drawers with a moulding enclosing a panel on each. The drawers have brass drop handles. The stand has a flat top and four turned legs and straining rails. About 1620.

Lent by Mrs. McClure.—(154.)

53. Cabinet. Oak; flat on the top with cornice. The front is plain, and has two doors with brass lock plates and hinges. Within there are two shelves and three vertical partitions. The cabinet is placed on a stand with moulding at the top. A drawer with brass handles and plates is just beneath the moulding. There are five turned legs connected low down by flat straining rails. About 1650.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(345.)

54. Chest of Drawers. Oak ; a moulding incised with cuts at short intervals runs round the edge just beneath the top. There are four long drawers each divided into panels. Each panel is edged by a flat bevilled moulding painted black, within that a moulding of oak enclosing a sunk panel in the middle of which is the brass handle plate. The chest stands upon four turned knobs.

Lent by W. H. Evans, Esq., Forde Abbey.—(40.)

55. Arm-Chair. Oak ; frame, back and legs plain and square. Crimson velvet seat and back in one piece. The arms are straight, ending in a volute. Early 17th cent*y*.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(214.)

56. Dressing Table. Oak ; with flat top, the edge of which is slightly rounded. A single drawer with brass fittings occupies the body, the sides of which are relieved by mouldings. There are four beaded turned legs, with square blocks, into which are tenoned the four moulded rails.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(64.)

57. Air-pump. Used by Robert Boyle in his experiments on the relation between pressure and the volume of gases. Carved stand which is useful in fixing the periods of similar work on chairs, &c. The feet are specially noticeable ; several chairs in the collection having legs with similar feet. This air-pump was presented to the Royal Society by Robert Boyle in 1660. It is similar in principle to the air-pump invented by Otto von Gueriche a few years earlier.

Lent by the Royal Society.—(464.)

58. Chair. Walnut ; high back, with a long panel rounded at each end and filled in with cane webbing, surmounted by a pedimental piece carved and pierced, supported by two turned pillars continuous with the back legs. The seat is a plain frame filled in with cane webbing. The front legs and straining rails are turned ; the former end in moulded feet turning outwards. About 1690.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(52.)

59. Chair. Painted ; high back with top rail carved and pierced over a long panel rounded at top and bottom. The seat is a plain frame filled in with the original cane webbing. The legs are carved with projecting knees and feet turned outwards. A carved and pierced rail joins the two front legs. The ornament is of scrolls and foliage. About 1660.

Lent by Mrs. McClure.—(156.)

60. Settee. Oak; painted black and covered with Mortlake tapestry representing sprays of cut flowers. The back is very high and has a wave-line curve on the top. The arms curve freely downward and forward, and are covered partly with tapestry and partly with woollen work on canvas. There are four short legs in front with projecting knees and feet. They are joined by carved and pierced rails in front. Part of a suite of the period of Charles II., said to have been prepared for Queen Anne's reception at Forde Abbey.

Lent by W. H. Evans, Esq., Forde Abbey.—(31.)

61. Chair. Oak; painted black. Back panel and seat stuffed and covered with Mortlake tapestry representing sprays of cut flowers, the former surrounded by mouldings and surmounted by a pediment carved and pierced, also carved and pierced below the panel. The legs are short, and are of characteristic shape with projecting knees and feet; connecting them is a rail carved and pierced. The ornament is of the scroll kind. Part of a suite of the period of Charles II., said to have been prepared for Queen Anne's reception at Forde Abbey. About 1680.

Lent by W. H. Evans, Esq., Forde Abbey.—(32.)

62. Stool. Wood; painted black. Top stuffed and covered with Mortlake tapestry representing sprays of cut flowers, surrounded by a moulding. The legs are turned outwards from each of the four corners, and are of characteristic shape with projecting knees and feet. On each of the longer sides there is a piece carved with scroll ornament and pierced. Part of a suite of the period of Charles II., said to have been prepared for Queen Anne's reception at Forde Abbey. About 1680.

Lent by W. H. Evans, Esq., Forde Abbey.—(33.)

63. Sofa. Walnut; carved back with turned side pillars, two panels filled in with cane webbing, stuffed and covered with green silk damask, with scroll and floral carving between them and the side pillars. There is a pedimental scroll carving with a coronet in the middle forming top rail, and carving below the lower rail. The rectangular frame of the sofa is covered with cane, and there is a cushion over that covered with green silk damask with a fringe. There are six legs with projecting knees and feet all turned towards the sides. Turned straining rails connecting the legs across, and rails curved on the edge connecting the legs lengthwise. About 1660.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(402.)

64. Arm-Chair. Walnut; square back and seat stuffed and covered with velvet with a fringe. Spiral rails and legs. The arms are supported at the ends by the carved figures of two ladies in the full dress of the court of Mary of Modena, Queen of James II. Late 17th century.

Lent by Mrs. Alfred Somerset, Castle Goring, Sussex.—(194.)

65. Chair. Walnut; back and silk covered with pale blue silk damask of very fine design. Legs turned and carved with scrolls, and enlarged in a peculiar way near the top and near the ground. The legs and the stretches may be compared with No. 100. About 1690.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(241.)

66. Sofa. Walnut; covered with pale blue silk damask. A carved moulding runs round the edge of the sofa. There are eight cabriole legs joined across, low down, by turned straining rails, and sideways by carved scrolls. About 1710.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(240.)

67. Arm-Chair. Walnut; back and seat stuffed and covered with purple velvet edged with tasselled fringe. Rail in front between the legs carved in scrolls and pierced. Short legs with the projecting knees and feet characteristic of the Charles II. period.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(211.)

68. Stool. Walnut; stuffed and covered with crimson velvet. Short legs with projecting knees and feet characteristic of the time of Charles II.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(211.)

69. Stool. Wood covered with composition, painted and gilt. The top stuffed and covered with velvet. About 1710.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(215.)

70. Arm-Chair. Walnut; back and seat covered with fringed silk damask. Arms long and curved, supported by scrolls. The legs are of the scroll kind much carved. About 1710.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(216.)

71. Cabinet. Walnut; opening with two doors with brass lock-plates, and supported on four spirally turned legs with curved straining rails. About 1690.

Lent by W. R. Phelips, Esq., Montacute.—(24.)

72. Bedstead. Oak. A canopy covered with velvet at the top. Also roof and back pieces, curtains, and valances of velvet. Foot-board incised and panelled. Round posts support the canopy at the foot. Part of a suite said to have been prepared for Queen Anne's reception at Forde Abbey. Bedstead about 1640.

Lent by W. H. Evans, Esq., Forde Abbey.—(44.)

73. Cabinet. Made of various kinds of wood. The outside doors are veneered with a border of pollard oak, the centre with hexagonal pieces of thorn acacia. The inside of the doors is also veneered with squares of pollard oak enclosed by a chequer of rose-wood and sycamore and a border of walnut. Eleven drawers within have faces of burr walnut with an edging of sycamore. The moulding dividing the drawers is English walnut. The cornice at the top is of pear wood at the sides and walnut in front. The drawers at the top below the cornice are of burr walnut. The stand is of oak with four spirally turned legs and three similar straining rails. It is said that this kind of cabinet was made when the heirs to some country seat came of age, and a sample of every kind of wood then growing on the estate was used in the making of the piece of furniture. About 1690.

Lent by Mrs. McClure.—(155.)

74. Arm-Chair. Carved and gilt, with high square back upholstered panel, surrounded by a border of pierced work carved with foliated scrolls; at the top cupids and terminal figures, the legs and front rail being similarly decorated. About 1660.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(237.)

75. Arm-Chair. Elaborately carved and gilt. The upper part of the back is carved and pierced with a mythological subject, the sides with strawberry leaf patterns, and the lower part with an acanthus leaf pattern, and a demon in the centre. A central panel is stuffed and covered with red velvet, as also is the seat. The side supports and the straining rails are turned with a helical groove. Joining the front legs, which have projecting knees, there is a rail carved with scrolls and shells. About 1660.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(238.)

76. Chair. Walnut; stuffed back and seat, covered with needlework on canvas. The back is surmounted by a pediment carved and pierced, of a somewhat Gothic shape. The side supports are turned and

continuous with the back legs. The front legs are characteristically shaped. About 1660.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(370.)

77. Chair. Wood; top rail carved with scrolls and pierced. Two straight pieces enclose a panel of cane-work, and the side supports, front legs and rails, are spirally turned. The front legs are turned forward at the feet. The seat is covered with cane webbing. About 1660.

Lent by W. H. Evans, Esq., Forde Abbey.—(45.)

78. Arm-Chair. Walnut; the back is formed by a panel of cane work fixed to a frame of moulding rounded top and bottom. The upper parts of the side supports are turned and fit into two pieces capped by scrolls. The arms are carved and supported in front by turned prolongations of the legs. A carved and moulded rail joins the two legs in front. About 1660.

Lent by W. R. Phelips, Esq., Montacute.—(28.)

79. Chair. Oak; a saddle-shaped top rail with a curved piece in the centre of the back. Prolongations of the back legs beaded on the edges form the rest of the back. The front legs are turned and squared. About 1690.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(357.)

80. Chair. Oak; back carved with scrolls and other devices, a fan at the top. A carved moulding surrounds the seat. The legs are turned and have the vase-shaped part which is to be seen on Nos. 65, 100, and 104, and the same curved stretchers. About 1690.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(356.)

81. Arm-Chair. Very elaborately carved and pierced. The ornament is of the scroll, foliage, and acanthus leaf pattern. The front supports for the arms and all the legs are spirally turned. At the sides twisted flat iron bars serve for straining rails. The panel in the back is covered with cane. The seat is solid and covered by a cushion. About 1660.

Lent by Lord Zouche, Parham, Pulborough.—(197.)

82. Arm-Chair. Walnut; with high back formed with a top rail carved and pierced with turned side; a central panel stuffed and covered with blue velvet, curved arms turning outwards, supported by prolongations of the front legs, which have knees in the middle, and are connected by a carved and pierced rail. About 1660.

Lent by W. H. Evans, Esq., Forde Abbey.—(36.)

83. Chair. Gilt; the seat and back are stuffed and covered with red velvet with an edging of braid. The back, legs, and rails are carved with scroll, foliage, and shell ornament. The legs are cabriole in shape, the feet turning outward. About 1660.

Lent by Lady Beaumont, Carlton Towers, Selby.—(82.)

84. Chair. Carved and gilt. High back; at the top two scrolls supporting a shell with foliage below, and side pieces curving downwards and ending in volutes, a lower rail completes the back and is carved in the centre with scrolls and foliage. The front legs are cabriole in shape with shell carving in relief in front; at the front of the seat there is a piece carved with scrolls and acanthus leaf patterns. Two straining rails of irregular shape join back and front legs, and they are joined in front by a scroll and shell carving. The seat and back are covered with red velvet. About 1660.

Lent by Lady Beaumont, Carlton Towers, Selby.—(83.)

85. Arm-Chair. Square back and seat, stuffed and covered with red velvet with silk fringe at the edges. The arms are slender and gracefully curved, ending in volutes. The front legs have projecting knees and feet. The supports for the arms in front resemble the legs reversed. A heavy fretted and pierced rail joins the legs in front. About 1660.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(246.)

86. Arm-Chair. Painted black. High back with top rail curved and scrolls above it. The two side pillars of the back are turned and squared where joints occur. The rest of the back is of two straight pieces with cane webbing between. The seat is also covered with cane webbing. The arms curve outward. Below the seat is a carved rail similar in design to the rails at the two sides. About 1690.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(392.)

87. Chair. Painted black. High back; the top rail is carved in scrolls and supported by two turned columns, prolongations of the back legs. In the middle is a panel round at the top and square below stuffed and covered with red velvet. The seat is also covered with red velvet with an edging of braid; it overhangs the front legs, which have projecting knees and feet. There are two straining rails joined by a turned cross rail, and another turned rail joining the back legs near

their upper ends. Joining the front legs at the knees there is a heavy rail which is of later date than the rest, and has probably been added to strengthen the chair. About 1660.

Lent by Sir Edmund Hope Verney, Bart.; Claydon House, Winslow.—(108.)

88. Chair. Walnut. Used by the Masters of the Parish Clerks' Company; presented to that Company by Samuel Andrews, Master, in 1716, which date is cut on the back of the chair. The top rail is carved with the coat of arms of the Company. The crest, an open hand, bears a scroll inscribed with a chant for the 94th Psalm. The background of the shield is carved to represent drapery mantling. The side supports are moulded and double filled in with cane webbing. The lower rail is curved and turns upward in the middle into a cusp. A carved and pierced rail joining the legs in front has the crest in the centre at the top with a scroll bearing a chant for the 10th Psalm; below is the *fleur-de-lis*. The front legs are carved and expanded at the feet into knobs. The arms curving upward and outward are supported in front by prolongations of the front legs. The back legs slope backward from the seat. Behind the back of the chair there is fixed the lower part of a staff of office. About 1690.

Lent by the Worshipful Company of Parish Clerks. —(139.)

89. Chair. Walnut. Used by the Assistants of the Parish Clerks' Company. The sides of the back are straight and in one piece with each back leg, inclining slightly backward and inward. The top rail is curved, raised at the centre. The lower rail is straight and grooved. The back is stuffed and covered with leather fixed on with brass-headed nails, the seat being similarly stuffed and covered. The front legs are turned and squared at the joints, as also are the back legs which incline backward. There are four turned straining rails and a cross rail. About 1690.

Lent by the Worshipful Company of Parish Clerks.

90. Arm-Chair. Birch; high back, formed of a frame with plain moulding. The back rail is curved into a semicircle, with side pieces, over which are pinnacles. The arms curve outwards and are supported in front by turned prolongations of the front legs. The back and seat are stuffed and covered with a kind of poplin in a zig-zag pattern. About 1660.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(123.)

91. Chair. Walnut; stuffed back and seat covered with silk brocade. Front legs carved in a characteristic style. Back legs square. There are no straining rails. About 1660.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(259.)

92. Chair. Walnut; high back. A top rail carved and pierced surmounts a central panel filled with cane webbing, flanked by two symmetrical carved pieces and two pillars turned and carved. Cabriole legs with claw and ball feet. About 1690.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(394.)

93. Arm-Chair. Painted and partly gilt. High back surmounted by scrolls and filled in by three columns of double scrolls set back to back. Side pillars turned and continuous with the back legs which are also turned and end in large knobs. The arms are long and thin curving outwards, enlarged at the ends, supported by turned prolongations of the front legs, which are similar to the back legs. The straining rails are curved in quadrants of circles. The seat is of cane, with a cushion covered with woollen work on canvas. About 1690.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(213.)

94. Chair. Walnut; high back, curved at the top, with straight sides. The back and seat stuffed and covered with velvet of Turkish design. The front legs are urn-shaped, turned and carved. The back legs curve very much backwards. The straining rail is somewhat similar to that of No. 93.

Lent by Lord Zouche, Parham, Pulborough.—(201.)

95. Chair. Walnut; high back with carved pierced top rail, side pillars partly turned, continuous with the back legs. The latter are turned and the front legs are spirally turned and square at the ends. There is a pierced and carved rail under the seat in front. The seat is stuffed and covered with figured velvet. About 1690.

Lent by Her Majesty the Queen.—(469.)

96. Chair. Walnut; elaborately carved with foliage devices. High back with a carved and pierced top rail. The top rail is carved with a helical ribbon pattern. In the centre of the high back is a plain shield. Side pillars prolongations of the back legs. Front legs straight, delicately shaped and carved. The back legs

curve backwards. The seat is stuffed and covered with red figured velvet. From the old palace, Richmond. About 1690.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(181.)

97. Chair. Walnut; elaborately carved with foliage and scrolls. High back carved in relief with a vase and flowers and pierced. On the top rail and below the seat there is scale carving with scrolls and leaves. Side pillars continuous with the back legs. The seat is stuffed and covered with figured velvet. From the old palace, Richmond. About 1690.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(182.)

98. Chair. Walnut; high back with carved top rail. Side pillars turned and shaped with eight flats, continuous with the back legs which are turned, while the front ones are square in section. The seat is stuffed and covered with figured velvet of the same kind as in Nos. 95, 96, 97, and 99. From the old palace, Richmond. About 1690.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(183.)

99. Chair. Walnut; high back, elaborately carved with acanthus leaf and other foliage designs. The top rail is carved and pierced with scrolls. In the back there is a central panel, carved and pierced; two side panels carved in relief; and two turned and carved pillars in same piece with the back legs. A carved rail in front joins the two straining rails. The seat is stuffed and covered with figured velvet, and there are slight remains of a silk fringe which surrounded the edge. From the old palace, Richmond. About 1690.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(184.)

100. Chair. Walnut; very finely carved with ornament of acanthus leaves and other foliage designs. The back has a central carved panel, two panels of cane, and two carved side supports. The front legs are peculiarly shaped. The stretchers below the seat are shaped like the spokes of a wheel. The seat is covered with embossed leather, painted. About 1660.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(393.)

101. Table, small. Oblong serpentine marble top; stand of wood, painted black, with gilt leaf-scroll, and shell ornament in relief. Period of Charles II. (1660–1685).

Lent by the Duke of Devonshire, K.G., P.C.—(543.)

102. Chair. Painted and grained to represent oak. The top rail is curved downwards and ornamented by carving; the back is pierced in four long lines radiating from below. The sides of the seat are carved with scrolls with a shell device in the centre of each. The legs are square and baluster moulded. Style partly Classical.

Lent by Lord Barnard, Raby Castle, Darlington.—(79.)

103. Hall Chair. Painted blue and white with the arms of the Talbot family on the back, which is movable and shell-shaped. Said to have been the property of Sir William Sharington, who died in 1553, or of his brother and successor who died in 1580. The painting was done later, probably in Queen Anne's time.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(60.)

104. Organ Stool. Walnut. Top covered with velvet. The legs and stretchers are similar to those of the chair No. 100, the vase occurring in the leg. About 1690.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(245.)

105. Dressing Table. Veneered with walnut. There are two deep drawers and a central one, each with brass key plates and handles. The front is cut on the lower side into three cusps with two pendants between them. About 1690.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(346.)

106. Arm-Chair. Walnut; a carved and beaded top rail surmounts the back, which is curved backwards and contains two panels with cane work of a small mesh. The arms are characteristically curved. The seat is also covered with cane webbing. The legs are cabriole in shape. About 1690.

Lent by W. R. Phelips, Esq., Montacute.—(29.)

107. Writing Table. Deal; veneered with walnut and box, with a moulding round the top and base. There are two drawers below the top and four on each side; in the knee recess, at the back, there is a cupboard. The table stands on four short feet. The sides are painted. About 1700.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(61.)

108. Table. Walnut; circular top, folding into triangle, supported by turned column resting on three cabriole legs with hoof-shaped feet. Early 18th cent^{y}.

Lent by Lord Barnard, Raby Castle, Darlington.—(81.)

109. Cabinet. The upper part is a cupboard with two doors, enclosing shelves, and the lower part fitted with four drawers. It is of oak, veneered with various woods, chiefly walnut, and has in several panels figure and floral ornament in pear wood inlaid in ebony. About 1670–80.

South Kensington Museum.—(157—1889.)

110. Dressing Table. Veneered with walnut and inlaid in a band round the top and round the faces of the drawers with box-wood and ebony. There are three drawers in front with brass handles. The lower edge of the front is fretted. The four legs are cabriole with web feet. About 1690.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(341.)

111. Chair. Walnut; with high cane panelled back, and velvet covered seat. The top rail is carved with scrolls, shells, and acanthus leaves. A moulding runs along the edges of the side supports, which end in scrolls. The carving in relief on the front of the legs is of the acanthus pattern. About 1660.

Lent by Lord Zouche, Parham, Pulborough.—(205.)

112. Chair. Made of five different kinds of wood. The rail piece at the top of the back is carved, incised and pierced with scrolls and foliage. There are two turned side supports continuous with the back legs. The back is completed by three flat bars beaded and fixed at their lower ends into a curved lower rail. The front legs are square in section beaded on their edges and curved in a modified cabriole form. Turned straining rails, the two side ones being joined by a cross rail. The seat is covered with embossed and painted leather, which is modern. About 1660.

Lent by Mrs. McClure.—(152.)

113. Chest of Drawers. Veneered with walnut and inlaid with narrow strips of sycamore and rosewood on the faces of the drawers. There is a deep cornice round the top; below that is a deep rounded moulding which is the face of a drawer in front. Below there are two short drawers and three long ones. The chest is placed upon a stand which has three drawers, the front cut into cusps and other curves on the lower side, with short turned legs. About 1690.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(379.)

114. Table. Small; veneered with walnut. Has five drawers; slender legs ending in hoof feet. Period of William and Mary.

Lent by Mrs. John Evans.—(105.)

115. Windsor Arm-Chair. Birch; the back is formed by a curved top rail, a curved central panel, two straight pieces, and spindle-shaped bars. The flat arm rail is supported by four bars on each side. Cabriole-shaped legs. About 1710.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(62.)

116. Windsor Arm-Chair. Birch; a somewhat earlier and plainer chair than No. 115. Semi-circular back with eleven spindle-shaped bars. About 1710.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(63.)

117. Chair. High back and seat covered with tapestry and edged with fringe. Cabriole legs with hoof feet. About 1710.

Lent by Earl Brownlow, P.C., Belton, Grantham. —(235.)

118. Chest of Drawers. Veneered; there are two small drawers at the top, three long ones below, and a shallow one in the stand upon which the chest is placed. A cornice surrounds the top of the chest, which is flat. A moulding, into which the chest fits, surrounds the top of the stand, the lower part of which is divided into three circular arches, each with a beading round the edge, ending in four square piers, which form the feet, resting upon turned discs. At each side there is a flat arch without a beading. About 1690.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil,—(343.)

119. Table. Covered with ornament in gilt stucco work. The legs taper slightly and are enlarged at the feet About 1690.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(58.)

120. Chair. Walnut; high back and wide seat, stuffed and covered with woollen work on canvas. Cabriole legs with hoof feet. Style, Queen Anne.

Lent by Lord Zouche, Parham, Pulborough.—(204.)

121. Chair. Mahogany; back and seat stuffed with horse-hair and covered. Cabriole legs carved with a floral device at the tops. Style, Queen Anne.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(111.)

122. Chair. Walnut; stuffed back and seat, covered with figured velvet. Cabriole legs. About 1710.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.— (207.)

123. Wall Mirror. Gilt frame. Period, Queen Anne.
Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton Yeovil.—(349.)

124. Mirror. Gilt frame. A border of bevelled glass in eleven pieces, inside the frame, and within that the main glass in two pieces, bevelled. Period, Queen Anne.
Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(367.)

125. Arm-Chair. Broad square back and seat stuffed, covered with red velvet. The supports for the arms are carved, rising from the seat and curving backwards. The tops of the cabriole legs are carved with an acanthus leaf pattern and the legs end in lion feet. The seat is very wide and there is an edging of brocaded ribbon round it. About 1710.
Lent by Her Majesty the Queen.—(472.)

126. Arm-Chair. Square high back with side head rests and high arms curving outwards, stuffed and covered with a modern tapestry. Down cushion also covered with the same material. Cabriole legs, of mahogany, back and front. About 1700.
Lent by the Misses Birdwood.—(91.)

127. Cabinet, small. Mahogany; with rounded top and interior nest of drawers. About 1690.
Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(368.)

128. Table. Mahogany; with raised edge. Four cabriole legs ending in hoof feet; in the front is a drawer. About 1690.
Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(401.)

129. Stool. Painted; stuffed and covered with canvas embroidered with a floral design. The legs are of a cabriole shape connected by turned straining rails; the feet are hoof-shaped. Cover modern. About 1710.
Lent by C. H. Talbot, Esq., Lacock Abbey.—(54.)

130. Chair. Walnut; with yoke-shaped top rail, turned tapering side supports and a central panel curved backwards. There is a beading round the lower curved edge of the seat of the chair and round the edges of the cabriole legs. The front and back legs are similar in shape. The seat is covered with pile needlework of floral pattern. About 1710.
Lent by Lord Zouche, Parham, Pulborough.—(206.)

131. Arm-Chair. Oak. Used by the Masters of the Brewers' Company. High back and scrolled top, surmounted by a grotesque mask; carved with the Company's coat of arms, drapery, festoons of fruit and ribands. Massive arms; back legs square, front legs of baluster shape. Solid seat with stuffed cushion covered with leather. About 1720.

Lent by the Worshipful Company of Brewers.—(143.)

132. Chair. Walnut; back slightly curved; centre panel carved with leaf-scrolls and surmounted by a well-carved shell; stuffed movable seat (modern cover); plain cabriole legs with hoof-shaped feet; turned straining rails. From an old house at Ipswich. About 1700.

Lent by Mrs. McClure.—(158.)

133. Chair. The back slightly curved, with plain centre panel, square legs, and wide stuffed seat with black canvas cover. Chippendale. About 1740.

Lent by W. R. Phelips, Esq., Montacute.—(26.)

134. Arm-Chair. Mahogany; the back slightly curved, the arms turning outwards and terminating in a scroll; plain square legs and stuffed seat covered with American cloth. Chippendale. About 1720.

Lent by W. R. Phelips, Esq., Montacute.—(27.)

135. Arm-Chair. Mahogany. Used by the Masters of the Clothworkers' Company. The back slightly curved, and the arms, turning outwards, are carved on the ends; plain square legs, and straining rails, and stuffed seat covered with green leather. Chippendale. About 1740.

Lent by the Worshipful Company of Clothworkers.—(7.)

136. Chair. Maple; the back curved and the centre panel pierced; the legs curved, and diminishing downwards. About 1740.

Lent by W. R. Phelips, Esq., Montacute.—(25.)

137. Chair. Walnut; curved back with slightly carved top, cabriole front legs terminating in club feet, the straining rails turned. Underneath the chair is stamped W.D. About 1690.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(121.)

138. Settee. Walnut; the back, which is slightly curved, has pierced panels; the arms are shaped and carved with acanthus leaf ornament, as are also the six cabriole

legs, of which the front three terminate in eagle's claws holding balls. Stuffed seat. Chippendale. About 1740.
Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(73.)

139. Chair. Walnut; nearly straight back with plain centre panel, cabriole legs slightly carved with acanthus leaf ornament and stuffed seat covered in cut green velvet. About 1700.
Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(301.)

140. Chair. Walnut; nearly straight back, somewhat in the form of a lyre, carved with volutes and shell and leaf ornament; the front legs terminate in eagle's claws grasping balls. Stuffed seat with cross stitch cover. Designed by Chippendale for the Bury family of Kateshill, Bewdley, and bought from the Executors of the late Mrs. Bury. About 1740. Seat of later date.
Lent by Mrs. McClure.—(148.)

141. Arm-Chair. Walnut; the back slightly curved, with carved openwork panel; bent arms terminating in volutes; frame of the seat ornamented with applied moulded pattern. Cabriole legs carved with shell and leaf ornament; clubbed feet. Stuffed seat covered in cut crimson velvet. About 1750.
Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(384.)

142. Chair. Walnut; back curved and elaborately carved, also the frame of the seat and the front cabriole legs, which terminate in eagle's claws holding balls. Stuffed seat covered in green velvet. Chippendale. About 1740.
Lent by Lord Zouche, Parham, Pulborough.—(202.)

143. Settee. Maple; the back open and slightly curved, the arms bent; three cabriole legs in front and two plain ones behind; stuffed seat covered in cut crimson velvet. About 1710.
Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(350.)

144. Chair. Chestnut; back curved and top rail carved with shell ornament, plain centre panel, cabriole front legs carved and with eagle's claw feet grasping balls. Shaped stuffed seat covered in leather. About 1690.
Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(396.)

145. Chair. Walnut; back panel pierced, with leaf, scroll, and other carving in low relief; stuffed seat embroidered with coloured festoons and sprigs on a white

ground; front legs, cabriole, leaf and scroll ornament and claw-and-ball feet; plain back legs joined by a single straining rail. Chippendale. About 1720.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(406.)

146. Settee. Oak; the back slightly curved, and carved with foliated ornament, the arms scrolled, and the six cabriole legs carved with shell decoration, the three in front having claw feet. Stuffed seat covered in blue cut figured velvet. Chippendale. About 1740.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(403.)

147. Chair. Oak; the open back slightly carved, pierced central panel, square seat frame, and cabriole legs carved with shell and leaf ornament; seat upholstered in cut figured velvet. Chippendale style. About 1740.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(371.)

148. Parlour Chair. Mahogany; open back slightly curved and carved; cabriole front legs with claw feet, the back ones square; stuffed seat, covered in light blue silk. Chippendale style. About 1740.

Lent by W. H. Evans, Esq., Forde Abbey.—(47.)

149. Table, with flaps. Mahogany; on four cabriole legs, carved with acanthus leaf ornament and terminating in heart-shaped feet. Bought from the Executors of the late Mrs. Bury, of Kateshill, Bewdley. Chippendale. About 1750.

Lent by Mrs. McClure.—(149.)

150. Chair. Mahogany; the open back is composed of two curved pieces, continued to form the back legs, and strengthened with a flat central plate; the top is carved with leaf ornament and a flower. The front legs are cabriole and terminate in claws, and the seat, which is wider in front than at the back, is stuffed and covered with leather. Chippendale. Middle of the 18th cent.

Lent by C. H. Read, Esq., F.S.A.—(529.)

151. Chair. Walnut; back panel pierced, with plain knot and carved ornament; bow-shaped top rail with shell, leaf and scroll carving; stuffed movable seat covered with red figured velvet (modern); cabriole front legs, with carved lozenge, foliage, scrolls, and massive claw feet; back legs plain, with hoof-shaped feet. Chippendale. About 1720.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(369.)

152. Arm-Chair. Walnut; back panel pierced with plain loop and carved ornament; bow-shaped top rail carved also with shells and foliage; curved arms, moulded, and with scroll ends; curved supports; stuffed seat of red figured velvet; cabriole front legs, with scroll and floral carving, and massive claw feet; back legs plain, with hoof-shaped feet. Chippendale. About 1740.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(366.)

153. Chair. Walnut; back panel pierced, and carved with scroll work and foliations; bow-shaped top rail with carving; movable seat of red figured velvet; front legs carved with floral and scroll ornament, with claw-and-ball feet. Chippendale. About 1740.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(390.)

154. Chair. Ash; plain back with pierced centre panel; bow-shaped top rail with carved floral centre; movable seat, cabriole front legs, carved with floral scroll work, and terminating in claw-and-ball feet; plain straining rails. Chippendale. About 1740.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(364.)

155. Chair. Back pierced; vase-shaped centre panel carved with complex loops and scrolls; bow-shaped top rail; stuffed seat covered with green uncut velvet; cabriole front legs, with carved leaf-scroll, and claw-and-ball feet; plain back legs with hoof-shaped feet. Chippendale. About 1740.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(272.)

156. Chair. Pierced back; centre panel carved and pierced with complex knot, rosette and frill; bow-shaped top rail is carved with centre of drapery and tassels, and leaf-scroll ends; stuffed movable seat of red figured velvet; cabriole front legs, with carved foliage and claw-and-ball feet. Chippendale. About 1740.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(354.)

157. Side Table. Walnut; with two drawers, richly decorated with marquetry inlay of satin wood representing vases of flowers and garlands; octagonal legs with ball feet. About 1700.

Lent by Lady Beaumont, Carlton Towers, Selby.—(84.)

158. Backgammon Board. Veneer of ebony and various woods representing a basket of flowers, birds, and butterflies. Floral scroll borders. About 1790.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(71.)

159. Writing-Desk. On four twisted legs. Ebony inlaid with floral designs in ivory. The ivory bands have running incised ornament. About 1780.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(72.)

160. Bedroom Chest of Drawers. Oak; veneered with sectional pieces of laburnum, and other home-grown woods, and decorated with medallions of marquetry inlay containing various foliated scroll designs. About 1760.

Lent by Mrs. Alfred Somerset, Castle Goring, Sussex.—(196.)

161. Toilet Table. Oak; veneered with walnut on the top and front, and with mahogany on the edge. There is a recess for the knees with four drawers at the back of it; three of these are missing. A carved piece relieves the top of the recess. A long drawer is just below the top, and there are three drawers on each side. Round the base is a moulding veneered with walnut. The whole piece stands on six turned feet, four in front and two behind. About 1720.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(66.)

162. Chest. Pollard-wood; the top part forming a box lined with yellow silk, the lower part constructed with a drawer; supported on four carved cabriole legs with claw feet; ormolu lock-plates, and drop handles. Chippendale. About 1730.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(256.)

163. Arm-Chair. Mahogany; with angular seat covered with red velvet, curved back, and claw legs united by turned cross-bars. Second half of the 18th cent*y*.

South Kensington Museum.—(312a—1879.)

164. Table. Walnut; sunk tray top with ornamental moulding in one piece, turns on pivot, and stands on column with tripod legs; the column is turned and fluted and has carved acanthus ornamental base; the legs have carved scroll and shell design and terminate in claw-and-ball feet. About 1730.

Lent by W. R. Phelips, Esq., Montacute.—(23.)

165. Cupboard. Veneered with walnut wood, on mahogany, cabriole legs. The rounded top capped by a moulding is formed by two symmetrical halves cut from the same piece. The top parts of the four legs are carved with floral ornamentation. Claw-and-ball foot. There is a door with two panes of glass opening on chased brass hinges. About 1770.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(*67.*)

166. Arm-Chair. Walnut; with plain curved shield-shaped back, bent arms and oval seat; cabriole legs, the front pair carved and terminating in claw feet. Upholstered in green leather. Chippendale. About 1730.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(*255.*)

167. Wine Cooler and Stand. Mahogany, with brass bands and handles; the stand is supported on four cabriole legs with claw feet and carved with leaf ornament. Chippendale. About 1740.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(*53.*)

168. Table. Walnut, decorated with marquetry inlay. In the centre is represented a plant growing in a tub, and butterflies; surrounding it are panels, with flowers and vases, conventionally treated, and a bird at each corner; the legs are spirally turned and have spherical feet. About 1770.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(*114.*)

169. Chest of Five Drawers. Walnut; decorated with inlaid arabesque ornament in oval medallions; the handles and lock plates of ormolu. About 1690.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(*248.*)

170. Table. Walnut; elaborately decorated with marquetry inlay, representing flowers in a vase, acanthus leaf scrolls, and a border of rich conventional floral ornament. Baluster legs, with shaped foot-rail, also inlaid. About 1690.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(*244.*)

171. Chest. Walnut; on four cabriole legs, decorated with inlaid scroll ornament. About 1690.

Lent by Violet Lady Beaumont.—(*461.*)

172. Table. Walnut; the top decorated with panels of marquetry inlay representing birds amidst flowers

and foliage. The four cabriole legs are slightly carved. About 1750.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(271.)

173. Stool for a Writing Table, with carved cabriole legs and stuffed seat covered in green leather. Chippendale. About 1750.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(388.)

174. Oblong Table. Pollard-wood; the edges moulded and slightly inlaid on three sides; the lower edge has also a border of small godroon ornament. Supported on four plain cabriole legs. About 1710.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(254.)

175. Writing Cabinet. Mahogany; with folding flap and drawers, the interior fitted with pigeon holes and receptacles for writing materials; supported on four carved cabriole legs with claw feet, and mounted with brass lock plates and drop handles. Chippendale. About 1750.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(387.)

176. Square Table, small. Mahogany; with pierced gallery; supported on one baluster leg with tripod cabriole feet terminating in claws, and carved with acanthus leaf ornament. Chippendale style. About 1740.

Lent by Lord Barnard, Raby Castle, Darlington.—(77.)

177. Combination Dressing Table, Secretaire, and Swing Glass. Walnut; the glass bevelled at the edges, and the frame slightly carved and gilt; the front decorated with beading and moulding; the whole is supported on four cabriole legs, carved with shell ornament. Brass lock-plates and handles. Formerly in the possession of the Vaughan family of Bristol. About 1700.

Lent by Miss E. G. Tanner.—(466.)

178. Table. Mahogany; the top is eight-foil in shape, with a raised and moulded edge, and is carved in the centre with leaf, floral, and diaper ornament; it is supported on one baluster leg, with tripod cabriole feet, terminating in claws, and carved with acanthus leaf ornament. First half of the 18th cent^{y}.

Lent by Edgar Willett, Esq., M.A., M.B.—(426.)

179. Chest of Three Drawers. Walnut; on four cabriole legs with scrolled feet; the lower edge carved with acanthus leaf pattern, and the legs with strapwork and conventional ornament. Shaped lock-plates and drop handles of brass. About 1790.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(278.)

180. Mirror. Wood frame, painted white and elaborately carved with rococo ornament intertwined with vine and pomegranate branches. About 1750.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(365.)

181. Screen, folding. Six-leaved. Gilt leather painted in oil with Watteau subjects. 18th cent*y*.

South Kensington Museum.—(448—1865.)

182. Mirror. Pine frame, painted white, and elaborately carved with rococo ornament, intertwined by a climbing plant, with leaves, surmounted by a bird with half open wings. Chippendale. About 1750.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(351.)

183. Toilet Swing Glass. Wood frame, carved and gilt, with flowers, foliage, and scroll ornament. About 1730.

Lent by Violet Lady Beaumont.—(459.)

184. Whatnot. Mahogany, with an inlaid border of satinwood around the edge of the upper surface of each platform. Four circular legs, slender and tapering, ending in hoof feet. The upper platform has four square supports strengthened by two pierced brackets, and around three sides is an openwork rail. Chippendale. About 1760.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(352.)

185. Card Table. Mahogany; the shaped top has a hinged leaf, and is inlaid with floral ornament and plain borders in mother-o'-pearl and has four oval pools for counters; it rests on four curved legs terminating in club feet. First half of the 18th cent*y*.

Lent by the Worshipful Company of Stationers.—(20.)

186. Round Table, small. Mahogany; with one baluster leg on tripod cabriole feet, the latter carved with acanthus leaf ornament and terminating in claws. Chippendale. About 1740.

Lent by W. H. Spottiswoode, Esq.—(96.)

187. Sofa. Mahogany; curved back; arms, cushions, and bolsters covered with light blue silk damask. Sup-

ported by six square legs and cross straining rails. Early Chippendale.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(135.)

188. Arm-Chair. Mahogany; the back square-shaped, with a scrolled top-bar; back-rail of openwork with interlacing design. Arms plain; back legs square, front legs incurved and tapering, ending in hoof feet. About 1710.

Lent by Mrs. J. Evans.—(103.)

189. Settee. Walnut, veneered; with six legs and two arms. Each of the three front legs is bowed, with a bird's claws at the end holding a ball, and is carved at the top with a floral scroll pattern. The end of either arm is carved in form of an eagle's head with the feathers indicated. The back and the seat have cushions fixed on a wooden frame. About 1760–80.

South Kensington Museum.—(676—1890.)

190. Settee or **Chaise Longue.** Walnut; of scroll form; the back inlaid with lighter wood to represent vases of flowers, the frame carved with shell and leaf ornament, the legs ending in claw-and-ball feet. The seat is stuffed and covered with red moreen. About 1760–80.

South Kensington Museum.—(629—1886.)

191. Settee. Mahogany; the back is open, with a wavy top carved with leaf ornament, straight fluted sides and two strengthening plates pierced and carved with interlacing strapwork; the arms are carved and decorated with claws, and the front legs are cabriole terminating in claw-and-ball feet. The seat is stuffed and covered with green figured velvet. Middle of the 18th cent^{y}.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(391.)

192. Settee. Mahogany; open back with four panels pierced and carved with knotted or interlacing bands, and ornamented with rosettes and eagle's head scrolls; wavy top rail consisting of a series of scrolls; hollowed elbow rests with scroll ends and curved supports; cabriole front legs, carved with acanthus leaf and floral device, terminating in claw and-ball feet. Designed by Chippendale for the Bury family of Kateshill, Bewdley; bought from the Executors of the late Mrs. Bury.

Lent by Mrs. McClure.—(146.)

193. Chair. Mahogany; open back, with pierced and carved centre panel of a knotted or interlacing band and ornamented with rosettes and eagle's head scrolls; bow-

shaped top-rail with scrolls at centre and ends; rounded seat with stuffed movable cushion covered with cross-stitch work; front legs, cabriole, carved with acanthus leaf and floral device, terminating in claw-and-ball feet; back legs curved and bevelled. Designed by Chippendale for the Bury family of Kateshill, Bewdley; bought from the Executors of the late Mrs. Bury. About 1750.

Lent by Mrs. McClure.—(147.)

194. Arm-Chair. Walnut. Used by the Masters of the Salters' Company. The top of the back is decorated with an inlaid coat of arms between carved leaf ornament; the arms are flat and curved outwards, terminating in birds' heads; the front legs are cabriole with carved leaf ornament and terminate in claw-and-ball feet. The back and seat are stuffed and covered with horsehair. Middle of the 18th cent^y.

Lent by the Worshipful Company of Salters.—(1.)

195. Chair. Mahogany; square-shaped back, the ends of the top rail hollowed and carved with frilled pattern. Back panel pierced and carved. Tapering legs ending in hoof feet, the upper part of front legs carved with floral design and scrolls in relief. Seat stuffed and covered with brocaded velvet. Chippendale. About 1760.

Lent by Violet Lady Beaumont.—(453.)

196. Folding Chair-bed. Mahogany; the back is curved at the top and straight at the sides, which have two curved pieces projecting forwards; the arms are curved and there are four cabriole legs terminating in club feet. First half of the 18th cent^y.

Lent by J. H. Fitzhenry, Esq.—(524.)

197. Dumb-Waiter. Mahogany; circular, in three tiers, supported on a tripod foot. About 1750.

Lent by the Duke of Norfolk, K.G., P.C.—(308.)

198. Wall Mirror. Shaped oak frame, the two sides carved with flowers and foliage, in the round, the face of the frame being decorated with floral sprays in intaglio, gilt. About 1710.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(443.)

199. Wall Mirror. Wood frame, carved and gilt, the edge of the glass bevelled; the frame is decorated with strapwork and scroll ornament, and surmounted by eagles' heads, separated by a palmetto. About 1710. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(448.)

200. Dumb-Waiter. Mahogany; in three tiers, decorated with incised floral patterns in outline, and supported on a tripod foot. About 1740.
Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(373.)

201. Table, small. Mahogany; with shaped top, and a central triangular leg with tripod foot. Chippendale. About 1750.
Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(381.)

202. Clock. Upright, in case; the case richly inlaid with marquetry scroll-work. The dial signed "Henry Poisson, London." Period of Queen Anne.
South Kensington Museum.—(4618—1858.)

203. Clock. By "Mansell Bennett, at Charing Cross." In upright walnut wood case, inlaid with groups of birds and flowers in various woods. Middle of the 18th cent^{y}.
South Kensington Museum.—(331—1878.)

204. Clock Case. Marquetry of various woods. Early 18th cent^{y}.
South Kensington Museum.—(225—1879.)

205. Clock. In tall upright mahogany case. The twenty-four hour dial is numbered from I to XII twice repeated, and is inscribed Thos. Tompion, London. The brass label over the dial records that this clock was presented to the Admiralty by Queen Anne. About 1710.
Lent by the Lords Commissioners of the Admiralty.—(425.)

206. Arm-Chair. Walnut; the back is slightly rounded at the top, the arms curved, the cabriole legs terminating in dolphins' heads in front. The back, seat, and arms are stuffed, and covered with red morocco, and the back is decorated with a lion statant holding a crown, embroidered in coloured silks and silver thread. Middle of the 18th cent^{y}.
Lent by the Under-Secretary of State for India.—(412.)

207. Bureau. Veneered with walnut; mounted in brass. The sloping top turns down, forming a writing-table with pigeon holes and a drawer at the back. The flat part of the top is partly surrounded by a brass rail. There is a drawer at each end, and the legs are cabriole. The style is of the Queen Anne period.
Lent by Lord Middleton, Wollaton Hall, Nottingham.—(269.)

208. Arm-Chair. Walnut. Formerly used by the Chairman of the Honourable East India Company, and now by the Secretary of State for India. It has a high back, carved with the head of Neptune at the top, and a border of leaf ornament enclosing a panel of red velvet, on which are embroidered, in coloured silks and silver thread, the arms of the Honourable East India Company; the arms, the framé of the chair, and the four cabriole legs are carved with leaf ornament, and the front legs terminate in dolphins' heads. The seat is stuffed and covered with red morocco. Middle of the 18th cent.

Lent by the Under-Secretary of State for India.—(328.)

209. Arm-Chair. Walnut; tall back with rounded top and stuffed centre panel and seat covered with red morocco; hollowed elbow rests and curved supports, ornamented with masks, eagle's head, scrolls, shells, and foliations; elaborately carved cabriole legs, front and back, with masks, shells, and scroll work, terminating in claw feet. About 1750.

Lent by the Under-Secretary of State for India.—(414.)

210. Large Cupboard. Mahogany; in two stages. In the upper part are two doors decorated with egg and tongue, and guilloche ornament, and at either side is a volute, a dolphin's head, shells and strings of beads, in pierced work; above the doors is a pediment, supported on carved corbels enclosing a trophy of arms, while below the doors is a band of fret ornament. In the lower part are also two doors ornamented with egg and tongue and guilloche, surmounted by a projecting cornice with carved mouldings, and on either side depends a trophy of nautical instruments in openwork. The whole rests upon a plinth carved with leaf ornament. Middle of the 18th century.

Lent by the Lords Commissioners of the Admiralty.—(424.)

211. Chest of Four Drawers. Curved in front, veneered with satin and other woods, and decorated in marquetry inlay with a trophy of musical instruments, stems bearing leaves and flowers, and vases with flowers. First half of the 18th century.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(279.)

212. Chair. Maple and walnut, with marquetry on the back and front of the seat, which is wider in front than behind. Inlay of box and rosewood, floral design with a scroll device. Seat covered with a brocaded

silk damask. The legs are a modified cabriole shape, carved at the top and fluted below in front. The back legs are square. The back is rounded at the top, and the centre solid. About 1790.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(69.)

213. Arm-Chair. Mahogany. Used by the Masters of the Grocers' Company. High back, richly carved with elaborate scrolled ornament and the arms and badge of the Company. Arms have scrolled supports and terminate in camels' heads; square legs with shell angle brackets, and plain straining rails. Stuffed seat, arm rests, and back panel, covered with green morocco. Chippendale. About 1745.

Lent by the Worshipful Company of Grocers.—(9.)

214. Chair. Mahogany; the back slightly curved, has a stuffed panel. Top rail carved with scrolls and baroque centre device; legs and straining rails square, the seat and back panel covered with black horsehair. About 1740.

Lent by the Worshipful Company of Ironmongers.—(3.)

215. Arm-Chair. Walnut. Used by the Masters of the Stationers' Company. Tall square back with moulded framework and stuffed panel which, together with stuffed seat and arms, are covered with fine horsehair cloth of a check pattern; the top rail is pierced and elaborately carved with leaf scrolls and rococo ornament, the centre being a foliated shield or scroll; the seat, arms, and back are edged with brass nails; arms have carved scroll supports; square front legs, and bent back legs; lattice-work brackets to front legs. Purchased by the Company in 1732.

Lent by the Worshipful Company of Stationers.—(17.)

216. Arm-Chair. Walnut. Used by the Wardens of the Stationers' Company. Slightly curved open back; plain sides, and waved top rail with carved scrolls at each end; pierced centre panel consisting principally of six intersecting bands; hollowed elbow rests with curved supports; stuffed horsehair seat of stripe-and-check pattern, and edged with brass nails. Purchased in 1732.

Lent by the Worshipful Company of Stationers.—(18.)

217. Arm-Chair. Mahogany. Used by the Masters of the Clothworkers' Company. Tall stuffed back and seat covered with black morocco; hollowed elbow rests ter-

minating in finely carved rams' heads; square front legs, bent back legs. Chippendale. About 1750.

Lent by the Worshipful Company of Clothworkers.—(8.)

218. Arm-Chair. Mahogany. Used by the President of the Society of Antiquaries. The back is high with a curved depression in the top and rounded corners, and is enriched with a band of gilding; the arms are curved and terminate in dogs' heads, the front legs are carved with leaf ornament; the back and seat are stuffed and covered with red morocco, drawn in and fastened with buttons. Middle of the 18th century.

Lent by the Society of Antiquaries.—(465.)

219. Table, small. Mahogany; with two flaps. Slender legs, round and tapering, ending in hoof feet. Diagonal straining rails pierced. Chippendale. About 1750.

Lent by Lord Barnard, Raby Castle, Darlington.—(76.)

220. Despatch Box; used by Sir John Cust, Speaker of the House of Commons under George II. Leather, stamped all over with designs in gold and the royal monogram G. R. crowned. On mahogany table-stand, with moulded tapering legs and openwork angle brackets. Chippendale. About 1739.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(247.)

221. Table, small. Mahogany; octagonal, on triangular stand, the lower portion forming a tripod. Chippendale. About 1750.

Lent by Lord Barnard, Raby Castle, Darlington.—(78.)

222. Arm-Chair. Mahogany; the back formed of three wavy horizontal bars; the arms have each a plain top rail with two wavy bars below. Square legs and straining rails. The seat stuffed and covered with green chintz. Chippendale. About 1740.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(118.)

223. Chair. Mahogany; the back slightly curved and moulded, the top rail carved with a floral device in the centre, three pierced wavy horizontal rails in the back, and legs, and straining rails square. Stuffed seat covered with black horsehair. About 1740.

Lent by the Marine Society.—(2.)

224. Elbow-Chair. Mahogany; plain back slightly curved; wavy top rail, and three horizontal back rails of similar shape; hollowed elbow-rests and curved

supports; plain polished seat; tall square legs, and straining rails. Chippendale.

Lent by the Under-Secretary of State for India.—(322.)

225. Chair. Mahogany; open back, consisting of moulded sides, pierced wavy top rail with carved foliated ends, and three horizontal back rails of similar shape and piercing; square tapering front legs, curved back legs, and plain straining rails. Chippendale. About 1750.

Lent by the Under-Secretary of State for India.—(317.)

226. Chair. Mahogany; the back has three pierced wavy horizontal bars. Square legs, and straining rails. Stuffed seat covered with red morocco, with double row of brass nails. Chippendale. 1740.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(124.)

227. Arm-Chair. Carved and gilt; the back, seat, and arms covered in Stamford tapestry. About 1710.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(236.)

228. Chair. Mahogany; plain back, slightly curved; pierced bow-shaped top rail, and three horizontal back rails of similar shape and piercing; horsehair seat. Chippendale. About 1780.

Lent by the Governors of the Charterhouse.—(224.)

229. Corner Chair. Mahogany; semi-circular back consisting of top rail, supported by three turned columns and ornamentally pierced panels; square seat with movable stuffed cushion; plain square legs and cross rails. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(347.)

230. Chair. Mahogany; open back with pierced centre panel, carved with oak leaf spray and plain scrolls, and bow-shaped top rail with scroll ends; straight fluted front legs; bent back legs. Chippendale. About 1770.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(134.)

231. Chair. Mahogany; fluted back, slightly curved; bow-shaped top rail with scroll ends; pierced and carved centre panel of lattice work and ornament of tassels, scrolls, and foliage; square front legs with pierced bracket ornament, curved back legs and straining rails. Chippendale. About 1775.

Lent by Mrs. J. Evans.—(104.)

232. Chair. Walnut; slightly curved back with carved corded edging; back panel pierced and carved, a tassel centre; top rail carved with foliations in centre and at ends, and has outer edging corded; stuffed seat (modern cover); plain square legs, the back slightly curving; plain straining rails. Chippendale. About 1730.

Lent by W. R. Phelips, Esq., Montacute.—(21.)

233. Chair. Walnut; open back, with pierced and carved centre panel of a double knotted and interlacing riband ornamented with centre tassel, foliage and scrolls; the top rail is waved with rococo centre and rounded scroll ends. Stuffed seat covered with black morocco and edged with brass nails; square front legs; curved back legs. Chippendale. About 1750.

Lent by Edgar Willett, Esq., M.A., M.B.—(428.)

234. Chair. Walnut; square open back, and bow-shaped top rail; pierced centre panel of intersecting bands; stuffed movable seat (modern covering); square front legs with outer edge moulded, curved back legs; plain straining rails. Chippendale. About 1740.

Lent by Violet Lady Beaumont.—(455.)

235. Arm-Chair. Mahogany; square openwork back; bow-shaped top-rail carved with foliage and scrolls; pierced centre panel similarly carved; hollowed arm-rests with carved supports; stuffed seat covered with horsehair, and brass-band edging; square front legs: curved back legs. Chippendale, 1770.

Lent by the Governors of the Charterhouse.—(228.)

236. Chair. Mahogany; square openwork back with plain moulded sides and bow-shaped top rail. The latter has leaf-scroll ends and carved ribbon and foliage centre. The centre panel is cusped Gothic design; stuffed seat covered with black leather and edged with brass nails: square front legs, curved back legs; plain straining rails. Chippendale. About 1740.

Lent by the Worshipful Company of Drapers.—(16.)

237. Chair. Mahogany; square openwork back; bow-shaped top rail carved with foliage and scrolls; pierced centre panel similarly carved; stuffed seat covered with horsehair; square front legs, curved back legs, and plain straining rails. Chippendale, 1770.

Lent by the Governors of the Charterhouse.—(225.)

238. Chair. Mahogany; the back has a central support carved with foliated ornament and pierced; the front legs and the outside bars of the back are fluted, the former being of square section; the back legs are curved and are united to those in front by cross-bars.

The seat is covered with red leather fixed with brass studs. In the style of Thomas Chippendale. Late 18th cent*y*.

South Kensington Museum.—(1279—1893.)

239. Large Chest and Stand. The chest is covered in leather decorated with lines of brass-headed nails forming diagonals and scrolls. Lock, and angle plates of pierced brass. The stand of mahogany is carved with a repeating oblong-shaped ornament, is supported on four square legs, and has two drawers, the handles and lock plates being of ormolu. The chest is of the time of William and Mary (1689–1702); the stand is in the style of Chippendale. About 1750.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(251.)

240. Settee. Mahogany frame and legs: seat and end-pieces stuffed and covered with silk damask. Frame and legs carved with acanthus pattern and scrolls. A round beading runs along the lower edge of the frame. Once the property of General W. Shirley, the last British Governor of Massachusetts. Period, Queen Anne. About 1710.

Lent by Mrs. J. Evans.—(99.)

241. Chair. Walnut; a semi-circular rail, stuffed and covered with leather, forms the back and the arms, which are supported by five vertical rails, from the two outer of which struts project to support the arms. The legs are square in section. On the back is an inscribed plate stating that the chair formerly belonged to Sir Isaac Newton, and was bequeathed in 1812 by Richard Saumarez, Esq., of Newington, Surrey.

Lent by the Royal Society.—(462.)

242. Stool. Mahogany; top covered with hand-embroidered worsted velvet. Legs square and slightly carved. Straining rails pierced with Chinese ornament. About 1760.

Lent by W. H. Evans, Esq., Forde Abbey.—(34.)

243. Book-Case. Mahogany; two doors, each decorated with a plain moulding and four rosettes in the corners, are surmounted by a band of openwork tracery, above which is a projecting cornice and an interrupted curved pediment terminating in scrolls, and filled in with openwork tracery. The whole rests upon a stand with four legs, carved in front with fret and other ornament. Second half of the 18th cent*y*. From the Honble. East India Company's House in Leadenhall Street.

Lent by the Under-Secretary of State for India.—(416.)

244. Book-Case. Mahogany; arranged in two stages, the lower projecting in front of the upper; the upper part is fitted with shelves, and has two glazed doors with curved tracery, the whole being surmounted by a plain projecting cornice; below is a large drawer with plain mouldings and two brass curved drop handles with escutcheons, and below this two doors with a plain sunk panel in each. The whole rests on four plain feet bent outwards. Second half of the 18th cent*y*. From the Honble. East India Company's House in Leadenhall Street.

Lent by the Under-Secretary of State for India.—(411.)

245. Cabinet. Mahogany and other woods, Chinese style, in three stages. The lower part in form of a whatnot, with carved supports and cusped angle brackets, and around three sides of each platform a rail of openwork. The middle portions form a cupboard with glazed doors enclosing a Chinese tortoiseshell chest. Over it is an open pagoda with flight of steps and double rail of openwork. The roof has a gilt serpent at each angle, from the mouth of which depends a small bell. Formerly the property of W. E. Nightingale, Esq., the father of Miss Florence Nightingale. Chippendale. About 1770.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(117.)

246. Chair. Mahogany; square-shaped back with scalloped top, filled with trellis of octagons and small quatrefoils. Square legs and plain straining rails. Stuffed seat covered with stamped crimson plush. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(372.)

247. Chair. Painted; stuffed back and seat covered with leather, faintly embossed and painted with Chinese scenes; front legs rounded off and suggested Chinese ornament at the feet; back legs curved; and straining rails. About 1730.

Lent by Lord Zouche, Parham, Pulborough.—(203.)

248. Arm-Chair. Walnut; back formed of plain lattice; scrolled arms. Back legs square, chamfered. Front legs curved, with claw-and-ball feet. Cushion seat covered with stamped plush. Chippendale. Early George III. period (1760–1780.)

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(362.)

249. Chair. Mahogany; back of moulded open work Gothic tracery of four lancets, the central pair coupled.

Clustered front legs, and straining rails. Seat stuffed and covered with leather, edged with brass nails. Chippendale. About 1760.

Lent by Sir W. FitzHerbert, Bart., Tissington Hall, Derbyshire.—(162.)

250. Arm-Chair. Mahogany; back square-shaped with pointed arched top, filled with an eight-pointed cusp star in Gothic openwork, radiating from a shield of arms of three lions rampant. Arms straight, with carved supports, and filled in with openwork tracery. Square legs; seat stuffed, and covered with black leather, edged with brass nails. Chippendale. About 1760.

Lent by Sir W. FitzHerbert, Bart., Tissington Hall, Derbyshire.—(164.)

251. Chair. Mahogany; square-shaped back filled with six narrow lancets of Gothic tracery, cusped at top and bottom, and crossed in the centre with horizontal band of openwork. Square legs; seat stuffed, and covered with black leather edged with brass nails. Chippendale. About 1760.

Lent by Sir W. FitzHerbert, Bart., Tissington Hall, Derbyshire.—(163.)

252. Arm-Chair. Mahogany; back of moulded openwork Gothic tracery of four lancets, the central pair coupled. Arms filled in with openwork tracery, clustered front legs, and straining rails. Seat stuffed and covered with leather, edged with brass nails. Chippendale. About 1760.

Lent by Sir W. FitzHerbert, Bart., Tissington Hall, Derbyshire.—(165.)

253. Hall Table. Oak; Gothic design, with pierced and panelled ornament. Chippendale. About 1760.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(49.)

254. Chair. Mahogany; square back, slightly curved and moulded, filled with Gothic tracery. Square legs with pierced brackets supporting the seat in front. Seat stuffed and covered with leather. Chippendale. About 1760.

Lent by the Duke of Norfolk, K.G., P.C.—(307.)

255. Chair. Oak; formerly used in the guard-room at Knole Park. Back square, with open Gothic tracery. Square legs with angle brackets forming an arch with openwork spandrils; seat of elm wood. Chippendale. About 1760.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(222.)

256. Arm-Chair. Mahogany; with an open back, composed of a curved top piece, ornamented with flutings, two plain side pieces, and an upright central piece, pierced and carved with a species of fluted ornament; the arms are curved, and the frame of the seat, and the legs straight and decorated with a simple beading. There are three straining rails, and the seat is stuffed and covered with green figured velvet. Middle of the 18th cent.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(170.)

257. Arm-Chair. Mahogany; the back has a central support carved with floral and leaf ornament and pierced; the front legs and the outside bars of the back are fluted, the former being of square section; the back legs are curved and are united to those in front by cross-bars. The seat is covered with red leather fixed with brass studs. In the style of Chippendale. Late 18th cent.

South Kensington Museum.—(1278.—1893.)

258. Arm-Chair. Mahogany; square-shaped back with scrolled top. Back panel of openwork; curved arms. Square legs and plain straining rails. Seat stuffed, and covered with horsehair, bordered with brass nails. Chippendale. About 1760.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(339.)

259. Settee. Mahogany; in form of a double arm-chair with moulded backs and scrolled openwork back-panels. Chippendale. About 1775.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(440.)

260. Chair. Walnut; open back; Chinese lattice-work, centre ornamented with carved conventional flowers; wavy top-rail with rococo scrolls at ends; stuffed seat (modern cover); square front legs chamfered at inner angle, and incised with Chinese repeating pattern; back legs bent; plain straining rails. Chippendale. About 1740.

Lent by W. H. Evans, Esq., Forde Abbey.—(37.)

261. Chair. Mahogany; square open back, slightly curved; bow-shaped top with foliated scrolls at centre and ends; centre panel, pierced and carved, consists of intersecting bands and scrolls; square front legs with outer edge moulded, sharply curved back legs. Chippendale. About 1750.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(249.)

262. Chair. Mahogany; open back and bow-shaped top rail with carved ornament in centre and at ends; vase-shaped centre panel pierced vertically, and carved with foliage and scrolls in low relief; square front legs with outer edge moulded, curved back legs. Sheraton, 1770.

Lent by the Governors of the Charterhouse.—(226.)

263. Chair. Mahogany; square-shaped back, the ends of the top bar hollowed and carved with frilled pattern. Back panel pierced and carved. Tapering legs ending in hoof feet, the upper part of front legs carved with floral design and scrolls in relief. Seat stuffed, and covered with brocaded velvet. Chippendale. About 1760.

Lent by Lady Beaumont, Carlton Towers, Selby.—(85.)

264. Chair. Mahogany; with square-shaped back. Top bar somewhat waved, the ends grooved and scrolled, middle carved with foliated design in relief. Back panel pierced and carved, with lattice and scroll ornament. Seat stuffed, and covered with black leather; outer cover of damask, white on red ground, with deep fringe. Square legs, and straining rails. Chippendale. About 1760.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(120.)

265. Chair. Walnut; slightly curved open back; plain sides, and waved top rail with carved scrolls at each end; pierced centre panel consisting principally of six intersecting bands; seat covered with stripe and check pattern, and edged with brass nails; square front legs with lattice-work brackets. Purchased in 1732.

Lent by the Worshipful Company of Stationers.—(19.)

266. Chair. Mahogany; open back with waved top, sides and top-rail with sunk moulding in front; fish-shaped centre panel pierced with vertical and other patterns and carved at base; stuffed seat covered with oil-cloth and edged with brass nails; square tapering legs in front; bent back legs; plain straining rails. Chippendale. About 1740.

Lent by the Under-Secretary of State for India.—(320.)

267. Chair. Mahogany; open back with arched top; centre panel pierced vertically; stuffed seat; front legs

square, slightly tapering; back legs curved; plain straining rails. Chippendale. About 1740.

Lent by the Under-Secretary of State for India.—(321.)

268. Chair. Mahogany; open back with waved arch top; lyre-shaped centre panel pierced vertically and fretted at base; stuffed seat covered with horsehair; front legs square with slight moulding, back legs curved; plain straining rails. Chippendale, 1770.

Lent by the Governors of the Charterhouse.—(227.)

269. Chair. Walnut; plain open back formed of a band of three intersecting loops of equal height; stuffed cushion covered with green morocco, and with a double edging of brass nails; square moulded front legs; plain back legs curving sharply at foot; plain straining rails. Chippendale. About 1740.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(253.)

270. Chair. Mahogany; back almost square, with wavy top; centre panel pierced vertically; stuffed seat covered with horsehair, edged with brass nails; front legs square, back legs curved; plain straining rails. Chippendale. About 1740.

Lent by the Under-Secretary of State for India.—(319.)

271. Chair. Mahogany; plain back with moulded edge; pierced centre panel; stuffed movable seat covered with morocco; square legs, slightly curved at back; plain straining rails. Chippendale. About 1720.

Lent by the Worshipful Company of Brewers.—(144.)

272. Chair. Walnut; back and top rail with raised moulding; centre panel, diminishing towards the centre, consists of vertical ribs with carved sunflower, drapery, and leaf-scroll ornament; stuffed seat; square legs, front fluted, back curved; plain straining rails. Chippendale. About 1720.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(348.)

273. Chair. Mahogany; open back, rounded corners, and waved top; sides and top rail with sunk moulding in front: lyre-shaped centre panel pierced and fluted vertically with ornamental carved band at centre and fretted pattern at base; stuffed movable seat; square moulded front legs, bent back legs; plain straining rails. Chippendale. About 1740.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(243.)

274. Chair. Mahogany; plain open back with waved arch top; lyre-shaped centre panel pierced vertically, with carved honeysuckle pattern at top centre; stuffed seat covered with horsehair; front legs square; back legs curved; plain straining rails. Chippendale. About 1770.

Lent by the Under-Secretary of State for India.—(318.)

275. Chair. Walnut; square stuffed seat and back, both covered with a wool worked pattern and studded with an edging of brass nails; front legs square and moulded, curved back legs, with scroll-brackets attached to seat back and front; plain straining rails. Chippendale. About 1750.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(115.)

276. Chair. Mahogany; square-shaped back with bowed top, the corners counter-curved. Three vertical back rails pierced and moulded. Square tapering legs and plain straining rails. Stuffed seat covered with scarlet leather and edged with brass nails. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(417.)

277. Arm-Chair. Mahogany; back nearly square, moulded, with three vertical rails. The upper part of the rails and sides have carved foliated ornament. Arms slightly curved; square legs and plain straining rails. Seat stuffed and covered with black leather. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(338.)

278. Chair. Walnut; back somewhat square-shaped, grooved, with four grooved vertical rails. Square legs, the front pair tapering and fluted; plain straining rails, and cane seat. Chippendale. About 1760.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(113.)

279. Elbow-Chair. Mahogany; square-shaped back with waved top. Back panel pierced vertically. Curved arms and supports; square legs and plain straining rails. Seat stuffed and covered with dark red leather. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(316.)

280. Chair. Walnut; square-shaped back with three vertical rails, each carved with a central rosette, and tulip ornament at top and bottom. The whole of the

back moulded and enriched with bead ornament. Back legs square, front legs of baluster shape. Stuffed seat covered with red morroco bordered with large brass nails. Chippendale. About 1760.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(221.)

281. Chair. Mahogany; square back, with three vertical rails expanding at top and bottom, each with a circular ornament in centre. Square legs, the front pair tapering; plain straining rails. Seat stuffed and covered with black leather. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(323.)

282. Chair. Walnut; back moulded, with wavy top bar. Back panel pierced vertically and carved. Square legs, the front pair tapering and ending in cubes; plain straining rails. Cushion seat covered with green brocaded velvet. Chippendale. About 1760.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(177.)

283. Arm-Chair. Mahogany. Used by the Wardens of the Parish Clerks' Company. The back is open and consists of a circular top carved with floral ornament, slightly curved fluted sides, and an upright central piece pierced and fluted; the arms are curved, the frame of the seat and the legs straight with a slight beading. There is a hinged foot-rest supported on two octagonal feet. Middle of the 18th cent.

Lent by the Worshipful Company of Parish Clerks.—(140.)

284. Arm-Chair. Walnut; back moulded, with wavy top bar; the back panel pierced vertically and carved. Arms slightly curved; square legs, the front pair tapering and ending in cubes. Plain straining rails. Cushion seat covered with green brocaded velvet. Chippendale. About 1760.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(171.)

285. Arm-Chair. Mahogany; with wide seat stuffed and covered with leather. Moulded back, somewhat shield-shaped, with waved top. The back rail of openwork, carved and fluted; in the centre the Prince of Wales' feathers. Square tapering legs. Chippendale. About 1760.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(126.)

286. Chair. Mahogany; oval back, slightly outcurved In the centre is an oval rosette, from which radiate 12

bars, the extremities of each pair connected by segment of a circle. Bowed front, carved and fluted; baluster-shaped legs. Seat stuffed and covered with leather. Chippendale. About 1760.

Lent by Edgar Willett, Esq., M.A., M.B.—(427.)

287. Arm-Chair. Mahogany. Used by the Masters of the Drapers' Company. High oval back, pierced with cusped rays radiating from an oval inlaid with a sheep in light wood. Scrolled arms, with padded rests. Square legs, front pair carved and tapering, and plain straining rails. Seat stuffed and covered with red morocco. Chippendale. About 1760.

Lent by the Worshipful Company of Drapers.—(13.)

288. Arm-Chair. Mahogany. Used by the Wardens of the Drapers' Company. Oval back, pierced with cusped rays radiating from an oval inlaid with a sheep in light wood. Arms with padded rests. Square legs, front pair carved and tapering, and plain straining rails. Seat stuffed and covered with red morocco. Chippendale. About 1760.

Lent by the Worshipful Company of Drapers.—(14.)

289. Chair. Mahogany. Used by the Court of the Drapers Company. Oval back pierced with cusped rays radiating from a central oval boss. Square legs, front pair carved and tapering, and plain straining rails. Seat stuffed, and covered with red morocco. Chippendale. About 1760.

Lent by the Worshipful Company of Drapers.—(15.)

290. Arm-Chair. Walnut; square-shaped back with three vertical rails, each carved with a central rosette, and tulip ornament at top and bottom. The rails and arms are fluted and enriched with bead ornament. Back legs square, front legs and straining rails of baluster shape. The seat stuffed and covered with red morocco. Chippendale. About 1760.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(290.)

291. Elbow-Chair. Mahogany; square-shaped back with three vertical rails. The upper parts of the side bars and back rails in form of foliated capitals. Plain arms slightly curved; square legs, slightly tapering, and straining rails. Seat stuffed and covered with black oil-cloth. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(327.)

292. Elbow-Chair. Mahogany; with square-shaped back, reeded. Three vertical back-rails also reeded, with

upper parts in form of capital of a column; arms slightly curved, wooden seat, square legs slightly tapering, and plain straining rails. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(326.)

293. Arm-Chair. Walnut; moulded shield-shaped back of openwork design with wavy top. Square legs, the front pair tapering. Stuffed seat covered with green figured plush. About 1780.

Lent by W. H. Evans, Esq., Forde Abbey.—(48.)

294. Arm-Chair. Mahogany; square-shaped reeded back with three vertical rails, the upper parts in form of foliated capitals. Hollowed arms with curved supports, square tapering legs and plain straining rails. Stuffed seat covered with oil-cloth and edged with brass nails. About 1780.

Lent by the Under-Secretary of State for India.—(337.)

295. Chair. Mahogany; square-shaped moulded back with scrolled top, back panel of openwork. Square legs and plain straining rails. Cushion seat, covered with red plush damask. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(363.)

296. Arm-Chair. Mahogany; square-shaped back with scrolled top. Back panel of openwork; hollowed arms with scrolls and moulded supports. Square legs and straining rails. Seat stuffed and covered with chintz. About 1780.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(119.)

297. Arm-Chair. Mahogany; back moulded, somewhat square-shaped with wavy top. Back panel of openwork, honeysuckle pattern; arms hollowed, with curved supports. Square legs, and plain straining rails. Stuffed seat, covered with horsehair. About 1790.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(169.)

298. Chair. Mahogany; back square-shaped, with wavy top, back panel of openwork; corners carved with leaf scrolls. Cabriole legs, the front pair ending in claw feet. Stuffed seat covered with dark red plush, edged with brass nails. About 1780.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(208.)

299. Chair. Walnut; carved frame; back square-shaped with wavy top. Back panel of openwork; cabriole legs; seat stuffed and covered with red stamped plush. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(344.)

300. Arm-Chair. Mahogany; moulded shield-shaped back of openwork with vertical scrolls, in the centre the Prince of Wales' feathers. Wavy carved top. Square legs, front pair moulded and tapering, and plain straining rails. Stuffed seat, covered with tapestry. About 1790.

Lent by Mrs. J. Evans.—(102.)

301. Chair. Mahogany; moulded and carved shield-shaped back, with wavy top, of openwork with scrolls, draped festoons and tazza. Square legs, the front pair tapering, moulded and carved with vertical bands. Stuffed seat, edged with brass nails. About 1790.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(437.)

302. Chair. Mahogany; moulded openwork shield-shaped back with wavy top. Square legs, front pair tapering. Stuffed seat, covered with pressed morocco of plum colour, edged with brass nails. About 1790.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(438.)

303. Chair. Mahogany; moulded shield-shaped back with wavy top carved with ears of wheat; back panel scrolled, pierced vertically, with inlaid central oval. Square legs, and plain straining rails. Stuffed seat, covered with stamped green plush, edged with brass nails. About 1790.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(173.)

304. Arm-Chair. Mahogany; shield-shaped moulded back, with wavy top of open work with scrolls, flowers, and draped festoon. Front legs square and tapering, back legs curved. Seat, with bowed front, stuffed, and edged with brass nails. About 1790.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(436.)

305. Arm-Chair. Mahogany; shield-shaped back, with wavy top, having five bars, the upper parts carved with leaf ornament. Square back legs and moulded front

legs slightly curved and tapering. Stuffed seat, covered with brocade. Formerly belonged to Darley House, Derby. About 1780.

Lent by Mrs. J. Evans.—(100.)

306. Arm-Chair. Mahogany; moulded shield-shaped back of openwork design, with wavy top. Square legs, the front pair tapering. Stuffed seat, covered with striped brocade. About 1780.

Lent by W. H. Spottiswoode, Esq.—(98.)

307. Chair. Mahogany; square back with five vertical bars in the centre; legs and stretchers square, the front legs being moulded. Stuffed seat, covered in black horsehair. Chippendale. About 1750.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(340.)

308. Bed-Post. Walnut, with mahogany foot; reeded shaft spirally bound with riband, with small foliated capital, and elaborately carved, elongated, vase-shaped base. From Blenheim Palace. Chippendale. About 1740.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(179.)

309. Chair. Mahogany; with shield-shaped back pierced with vertical ornament; legs and stretchers square, the front legs fluted on two sides; stuffed seat, covered in silk. Chippendale. About 1750.

Lent by Violet Lady Beaumont.—(460.)

310. Lamp-Stand. Mahogany; in form of a tripod stand, with reeded and carved shaft. Chippendale. About 1760.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(192.)

311. Chair. Mahogany; with oval back filled by pierced work, carved with leaf ornament; square legs, the front ones moulded; stuffed seat, covered in stamped leather. Chippendale. About 1750.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(212.)

312. Chair. Mahogany; with shield-shaped back, filled with pierced work, the legs and stretchers square, the front legs being moulded. Stuffed seat, covered in red leather, with brass nails. About 1760.

Lent by the Under-Secretary of State for India.—(419.)

313. Arm-Chair. Mahogany; with shield-shaped back, filled with pierced vertical ornament; the arms bent,

the legs and stretchers square, the front legs beaded; seat covered in red leather. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(409.)

314. Arm-Chair. Mahogany; with shield-shaped back, filled with pierced, vertical ornament, and wheat-ears; the arms bent, the legs and stretchers square, the front legs being fluted; stuffed seat, covered in red leather, with brass nails. Chippendale. About 1750.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(434.)

315. Chair. Mahogany; with shield-shaped back, filled with pierced vertical ornament, the legs and stretchers square; horsehair seat, studded with brass nails. Chippendale. About 1760.

Lent by the Worshipful Company of Ironmongers.—(5.)

316. Chair. Birch; with oval concave back, filled with cane webbing, round tapering legs, ornamented with fluting; the front of the seat carved with a ribbon device; green velvet seat. About 1775.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(397.)

317. Chair. Mahogany; upright back, with curved rails carved with horizontal pierced work, square legs, the front ones tapering; stuffed seat, covered in dark green leather, studded with brass nails. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(324.)

318. Chair. Mahogany; open back, rounded corners, and waved top; sides and top rail with sunk moulding in front; lyre-shaped centre panel pierced vertically and fretted at base; stuffed seat, covered with horsehair, and edged with brass; square front legs slightly tapering, curved back legs; plain straining rails. Chippendale. About 1740.

Lent by the Worshipful Company of Ironmongers.—(6.)

319. Chair. Mahogany; back slightly bent, with four upright stiles; tapering square legs; stuffed seat covered in leather. Chippendale. About 1750.

Lent by the Under-Secretary of State for India.—(325.)

320. Table. Mahogany; two folding leaves; the whole top curved on the edge and extended at the corners.

A narrow chain inlay of satin-wood and ebony runs round the top an inch from the edge, and round the front of each of the two drawers. The legs are curved in an elongated cabriole shape, square, with the outer corners bevelled off. The feet are pointed. About 1780.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(239.)

321. Book-Case. Mahogany; in two stages, the lower projecting forward beyond the upper; the upper part is fitted with shelves and has two glazed doors with straight and diagonal tracery. Above these is a cornice carved with a fret pattern and surmounted by an interrupted curved pediment, within which is open-work tracery. The lower part contains at the top a large central and two small side drawers, with four curved drop handles of brass, and below these two doors with plain mouldings. The whole rests on a plain plinth. Middle of the 18th cent. Formerly in the Hon. East India Company's House in Leadenhall Street.

Lent by the Under-Secretary of State for India.—(415.)

322. Table. Mahogany; a fretwork gallery runs round the top, mouldings along the edges. The legs are square with the inside corners bevelled off and a narrow beading on the outer edges. A turned vase-shaped shaft supports the end of the straining rails, which are curved and pierced. Chippendale. About 1750.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(130.)

323. Flower Stand. Mahogany; an elliptical bowl finely carved on the outside and resting on four rams' heads, from which four carved legs curve gracefully downwards to hoof-feet below. Below their middle they are joined by a solid piece carved on the edge. Chippendale. About 1760.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(133.)

324. Tray Table. Mahogany; the top is surrounded by a rail with Chinese ornamental fretwork. A double supporting turned rail runs round beneath, broken at intervals by square pieces, some carved in relief and some incised. The four legs are similar to the latter. Carved and pierced brackets connect the top and legs, and straining rails crossing in the centre join the legs. Chippendale. About 1750.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(55.)

325. Lamp-Stand. Mahogany; hexagonal top, with raised edge of acanthus leaves. Reeded baluster stem terminating in scrolled tripod. 1760–1780.

Lent by the Duke of Devonshire, K.G., P.C.—(552.)

326. Table. Mahogany; small octagonal top with narrow inlay, supported by a turned column, which rises from three curved legs. Chippendale. About 1750.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(280.)

327. Table. Mahogany; a square top with a fretwork rail round. The legs short and square with the inner corners bevelled off. Fretwork brackets fill in the corners between the top and legs. Chippendale. About 1750.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(189.)

328. Lamp-Stand. Mahogany; circular plate with baluster-shaped support standing on tripod. About 1760.

Lent by the Governors of the Charterhouse.—(231.)

329. Lamp-Stand. Mahogany; with octagonal top surrounded by a fretted gallery. The top rests on a disc supported by four long curved pieces fixed together at their inner middle edges, and meeting four similar pieces, which spring from a turned column, itself supported by a tripod, the legs of which are curved downwards and outwards. Chippendale. About 1750.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(70.)

330. Table. Mahogany; with square top surrounded by a pierced gallery, and baluster stem with curved tripod. Chippendale period. Second half of the 18th century.

South Kensington Museum.—(213—1885.)

331. Tray. Mahogany; circular, surrounded by a raised moulding, on which is an inlaid brass beading. Second half of the 18th century.

Lent by J. H. Fitzhenry, Esq.—(554.)

332. Tray. Mahogany; of eight-foil shape, surrounded by a raised moulding, on which is an inlaid brass beading; in the centre is a raised compartment in the shape of a star with eight points, similarly surrounded by a raised border with an inlaid brass beading. Second half of the 18th century.

Lent by J. H. Fitzhenry, Esq.—(555.)

333. Wash-Stand. Mahogany; in form of a tripod what-not of three tiers. The middle tier has two drawers

and stands on cabriole legs. Chinese ewer and basin. About 1780.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(219.)

334. Side Table. Mahogany; semicircular, with four square tapering legs, which, together with the front of the table, are decorated with fluted ornament. About 1780.

Lent by the Worshipful Company of Cordwainers.—(137.)

335. Side Table. Mahogany veneer; standing on six tapering legs. Slightly inlaid with light and dark wood; curved front with five drawers. About 1790.

Lent by the Worshipful Company of Cordwainers.—(138.)

336. Table, small, oblong. Mahogany; four spider legs square and tapering; diagonally crossing wavy straining rails. About 1780.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(277.)

337. Table. Ebony; square, on twisted baluster-shaped support with four feet; the top inlaid with a geometrical design of ebony and ivory. About 1780.

Lent by the Duke of Norfolk, K.G., P.C.—(306.)

338. Arm-Chair. Mahogany; back formed of a moulded piece churn-shaped, rounded at the corners, with three vertical pierced rails. The arms are slightly made and curved. Legs square. Seat covered with horsehair. About 1780.

Lent by the Under-Secretary of State for India.—(334.)

339. Arm-Chair. Mahogany; semicircular back with a top rail curving downwards and forming arms resting upon prolongations of the front legs, which are square and tapering. There are three pierced, two carved, and eight spindle-shaped vertical rails in the back. The seat is stuffed and covered with leather. About 1780.

Lent by the Under-Secretary of State for India.—(410.)

340. Arm-Chair. Mahogany; similar to No. 339, but with turned front legs instead of square ones. About 1780.

Lent by the Under-Secretary of State for India.—(418.)

341. Writing Table, Knee-hole. Mahogany; four drawers on each side and one in the middle, and at

the back of the knee-hole a cupboard. There are four drawers at each end, behind the front drawers. 1790–1800.

Lent by the Duke of Norfolk, K.G., P.C.—(304.)

342. Wash-Stand. Mahogany, with inlay of other coloured woods. The top is flat, curved, and fluted on the front edge. The curved body in front is divided up into drawers and cupboard fronts. There are four square legs tapering towards the lower ends. Period, middle George III.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(250.)

343. Work Table. Satin-wood; oval top bordered with dark wood, with silk bag receptacle beneath. Four slender square legs with scroll feet painted with black stripes; curved straining rails. About 1780.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(296.)

344. Spinet. In a wood case, painted black and varnished, and further enriched with scrollwork and plain borders in gilding; it rests on four turned and gilt feet. Early 18th cent^{y}.

Lent by Violet Lady Beaumont.—(526.)

345. Table. Mahogany, with running border in satin-wood inlay. Two flaps, and a drawer on either side; four square tapering legs. About 1780.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(283.)

346. Table, small. Mahogany, partly veneered with satin-wood, and inlaid. Oval top, four slender square legs, tapered and splayed, with crossed straining rails. Sheraton. About 1780.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(180.)

347. Arm-Chair. Satin-wood, inlaid; legs square and tapering. Cushion seat and back-panel stuffed and covered with light green brocaded silk. Sheraton. About 1790. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(447.)

348. Table, small. Mahogany, inlaid with various woods. Four square slender tapering legs and diag nally crossing straining rails. Sheraton. About 1780.

Lent by Lord Zouche, Parham, Pulborough.—(199.)

349. Bed-room Table. Mahogany; oval-shaped, with two flaps bordered with satin-wood. Four legs, square and

tapering; in the front is a drawer with brass handles. Adam. About 1790.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(*289.*)

350. Candelabra; a pair. Carved and gilt; a central pillar at the top, fluted, and ornamented with foliage, and three branches at the sides. A solid top is supported by three carved rams' heads, with festoons and swags of roses and leaves; feet at the base. Sheraton? 1780–1800.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(*288.*)

351. Fire-Screen. A brass rod rising from a fluted wooden pillar, gilt, supports an oval frame. Under glass in the frame is a piece of silk embroidery, said to have been the work of Queen Caroline, with a painted picture in the centre. Adam. About 1780.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(*186.*)

352. Table. Walnut and oak; inlaid in narrow bands and lines with satin-wood and maple. Square double top, the two halves folding over forming a long table. There is one drawer. The table stands on four turned and fluted legs. Crossed straining rails join the legs below, with a curved board forming a shelf over them. Sheraton. About 1780.

Lent by W. H. Spottiswoode, Esq.—(*97.*)

353. Toilet Table. Mahogany; inlaid and veneered. Four light turned legs support a flat top and a lower shelf. At the ends there are two flat curved rails joining the legs with two others at the ends, pierced, and forming extra supports for the sides. About 1780.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(*74.*)

354. Lady's Work-box, on stand. Satin-wood; veneered and inlaid with darker woods in floral designs. A rounded top with a drawer opening in the lower part. The stand has four square tapering legs joined by curved stretchers with an elliptical piece in the middle. Sheraton. About 1780.

Lent by James Orrock, Esq.—(*502.*)

355. Tray. Mahogany; oval, with raised edge and inlaid oval medallion in the centre. Floral design, with inlaid satin-wood medallion and narrow band round the margin. 1780–1800.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(*193.*)

356. Refrigerator. Mahogany; hexagonal, on three legs. Panelled sides with brass mounts; inlaid with borders and ornament of satin and other woods. On the front panel an inlaid oval, with female figure. About 1790. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(451.)

357. Chest Cabinet. Veneer of satin-wood inlaid with rose and other woods; painted top with monogram and crest. On stand with four tapering legs. About 1790.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(295.)

358. Table, small, with two side flaps. Veneer of satin-wood inlaid with narrow stripes of ebony. Central support with lower part in form of tripod. About 1790.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(298.)

359. Writing Cabinet. Cedar; veneered with satin-wood with inlay of root of walnut. Within the folding doors are drawers and partitions, and a folding shelf which draws out. Beneath the enclosed part is a drawer, and the whole rests on four square legs with connecting bars. Second half of the 18th cent.

South Kensington Museum.—(290—1876.)

360. Watch Case. Wood; roof-shaped top, minutely carved in relief, supported by two classic columns, fluted, with hole for the dial between, in a door which opens on hinges. The base and the sides are minutely carved. About 1810.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(191.)

361. Wine Cooler. Mahogany; with brass handles. In form of a circular cylinder with vertically pierced sides on four splayed feet. Adam. About 1775.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(178.)

362. Dressing Table. Satin-wood; with bow-shaped front containing a drawer, resting on slender legs connected by curved rods supporting a box; above, a nest of five drawers, with pedestal cupboards connected by a shield-shaped swing toilet glass; painted with garlands of flowers and grisaille medallions. Late 18th cent.

South Kensington Museum.—(635—1870.)

363. Dressing Table. Satin-wood; painted with floral designs and figures by Angelica Kauffmann. Small drawers and two pedestal cupboards stand at the back with a shield-shaped glass pivoted between the latter. There are three drawers in the table which stands on

four turned legs. Stretchers below bend upward and carry an elliptical stand for a box. No. 362 from the South Kensington Museum forms a pair with this. About 1800.

Lent by W. H. Spottiswoode, Esq.—(94.)

364. Card Table. Satin-wood; circular, folding into a semicircle, inlaid with borders of dark wood and floral designs. Four legs square and tapering. Sheraton. About 1780.

Lent by James Orrock, Esq.—(500.)

365. Pedestal, one of a pair. Mahogany; square, with inlay of coloured woods and gilt metal mounting. In it is a Wedgwood plaque with representation in relief of a dancing nymph, in white on black ground. Late 18th cent*y*.

South Kensington Museum.—(398—1874.)

366. Pedestal, one of a pair. Mahogany; square, with inlay of coloured woods and gilt metal mounting. In it is a Wedgwood plaque with representation in relief of a dancing nymph, in white on black ground. Late 18th cent*y*.

South Kensington Museum.—(398a—1874.)

367. Work-Box. Satin-wood, with mahogany top. Octagonal, inlaid with festoons, borders, and oval panels of various woods. About 1780.

Lent by W. H. Spottiswoode, Esq.—(93.)

368. Table. Walnut; with square top standing on four tapering legs. The faces of the legs are inlaid in various woods with a full length figure partly draped, and with conventional ornament and a circular medallion containing a head. The top is inlaid with classical subjects within compartments, and with foliated and other ornament. About 1770.

Lent by W. H. Spottiswoode, Esq.—(92.)

369. Card Table. Circular, folding into a semicircle. Inlaid and veneered with satin and other woods. Four square tapering legs. Chippendale. About 1760.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(270.)

370. Clock, on pedestal. The brass case circular with side doors of openwork. White dial, scrolled fingers and feet. Pedestal pilaster-shaped, of various woods inlaid with sunk panels. Capital fluted and carved with a demi-figure, flowing floral scrolls and other ornament. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(421.)

371. Book-Case. Mahogany; the lower portion contains a central and two smaller side cupboards with solid doors; the upper portion has doors glazed with large octagonal and smaller diamond-shaped panes. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(407.)

372. Clock. Square-shaped, with white dial. Wood case, with metal mounts. By Thwaites and Reed of Clerkenwell. About 1760.

Lent by the Under-Secretary of State for India.—(423.)

373. Toilet Table. Mahogany; surmounted by a painted wooden vase covered with composition ornament in relief, split across the middle so as to open with the top. The legs are square in section and tapering. About 1760.

Lent by Sir W. E. Welby-Gregory, Bart., Denton Manor, Grantham.—(68.)

374. Mirror. Swinging, of upright oblong shape. Stand of walnut wood, with drawer in base. On top of the mirror frame is scrolled ornament. About 1740.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(281.)

375. Mirror. Swinging, of upright oblong shape. Stand of mahogany, with a central and two smaller drawers in base. Ornamented gilt fillet along the edge of plate. Chippendale. About 1760.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(282.)

376. Clock. Square case of ebony veneer. At each corner a fluted column, with brass capital and base, supporting an architrave of brass openwork. At the sides are panels of pierced brass-work. The face is square, with silvered dial, and cast scroll and figure ornament in the angles. By Windmills and Elkins of London. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(452.)

377. Clock, on pedestal. The brass case circular, with side doors of openwork. Shows day of month, phases of the moon, &c. Pedestal pilaster-shaped, of various woods inlaid with sunk panels. Capital fluted and carved with a demi-figure, flowing floral scrolls and other ornament. Chippendale. Early George III. period (1760–1780).

Lent by the Under-Secretary of State for India.—(422.)

378. Whatnot, of four tiers. Mahogany; square, with circular legs and supports. The edges of each platform reeded. Chippendale. About 1760.

Lent by the Under-Secretary of State for India.—(330.)

379. Elbow-Chair. Mahogany; the open back is formed of two horizontal rails let into two side-pieces, which are continued into the back legs; the arms are curved and reeded and their ends supported on baluster-shaped stems; the front legs are turned and rest on castors. The seat is stuffed and covered with black leather. Late 18th cent*y*.

Lent by the Under-Secretary of State for India.—(333.)

380. Arm-Chair. Mahogany; back somewhat square-shaped, slightly curved, with four vertical rails in form of columns. Top inlaid with serrated borders in dark and light wood. Reeded arms with turned supports; square legs, the front pair tapering, and plain straining rails. Stuffed seat covered with brocade. About 1790.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(190.)

381. Chair. Mahogany; the top back rail, and the six vertical stiles are inlaid with foliated and floral ornament; stuffed seat covered in green leather and studded with brass nails; tapering square legs, inlaid. Sheraton. About 1760. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(450.)

382. Arm-Chair. Mahogany; the top back rail, and the six vertical stiles are inlaid with foliated and floral ornament; stuffed seat, covered in green leather and studded with brass nails; tapering square legs, inlaid. Sheraton. About 1760. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(449.)

383. Arm-Chair. Mahogany; with curved back and arms. Two side bars of back in form of fluted columns with Ionic capitals; tapering legs, front pair fluted and reeded. Stuffed seat, arm rests, and back panel, covered with Broussa brocade in several colours on cream ground, and edged with brass nails. About 1770.

Lent by W. H. Evans, Esq., Forde Abbey.—(46.)

384. Arm-Chair. Satin-wood; the back slightly bent, the top rail being painted with the Prince of Wales' plumes; the painted front legs are baluster-shaped and tapering, the back ones square. Cane-bottom seat. Sheraton. About 1770.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(*441.*)

385. Corner Cupboard. Oak; with two doors, in each of which are two sunk panels with raised centres; on either side is a pilaster, and the whole is crowned by an ogee-shaped pediment with a projecting cornice. 18th cent^y^.

Lent by the First Commissioner of Her Majesty's Works and Public Buildings.—(*522.*)

386. Arm-Chair. Birch; back slightly leaning, with stuffed panel; arms and legs square, the latter tapering; the wood painted with spiral ornament; the stuffed seat and back are covered in figured yellow silk. Sheraton. About 1780.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(*127.*)

387. Arm-Chair. Painted cream-colour, with green stripes. Open back, square-shaped, with moulded horizontal bar; scrolled arms resting on sphinx heads. Curved and crossing front legs; turned straining rails, and cane seat. (1780–1800.)

Lent by the Duke of Devonshire, K.G., P.C.—(*548.*)

388. Chair. Painted cream-colour, with green lines. Back square-shaped, with turned top-rail and side-rails. Curved and crossing front legs; turned straining rails, and cane seat. Middle George III. period (1780–1800).

Lent by the Duke of Devonshire, K.G., P.C.—(*549.*)

389. Chair. Painted wood; the back is open, and is composed of an oval centre-piece, from which radiate eight straight stems connected by curved pieces and fastened to an oval band; the legs are slightly curved and tapering. The seat is stuffed, and has a needlework cover with four bands with conventional flowers. Second half of the 18th cent^y^.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(*136.*)

390. Settee. Satin-wood; in form of a double arm-chair with oval backs of openwork, painted with floral designs. Front legs turned; stuffed seat. From an old house at Edinburgh. Sheraton. About 1800.

Lent by Mrs. McClure.—(*157.*)

391. Chair. Painted; shield-shaped back with two wavy horizontal rails within. Front legs turned, back legs square. Rush-seated. About 1790.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(395.)

392. Arm-Chair. Painted; acanthus-leaf pattern on the short arms, green on a white ground. The back is shield-shaped, with five curved vertical rails within. The legs square and lightly made. Sheraton. About 1780.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(252.)

393. Arm-Chair. Painted with a floral and ribbon design on a yellow-coloured ground. Arms curved and short; front legs turned and fluted; seat covered with woollen work on canvas. About 1780.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(258.)

394. Arm-Chair. Painted white. Lattice top and lower rails, cane-work in between. The arms and front legs are fluted, the former set back some distance from the front of the seat. About 1800.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(176.)

395. Elbow-Chair. Painted with a floral design on a black ground. Shield-shaped back with interlaced rails. Arms short, with curved pieces joining them to the legs. Seat covered with brocade; square tapering legs. About 1780.

Lent by the Misses Birdwood.—(89.)

396. Table. Painted wood; semi-oval; the top decorated with a fan-shaped ornament in the centre, medallions with female figures and an urn, and a broad band of festooned flowers; the side also painted with garlands and gilt; the four legs fluted and gilt. About 1800.

South Kensington Museum.—(349a–1871.)

397. Arm-Chair. Gilt frame; stuffed seat, back and arms covered with red silk damask. A bead moulding runs round the frame. The supports for the arms and the legs are turned and fluted. About 1810.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(287.)

398. Secretaire. Satin-wood; closing with a revolving lid, and fitted with two drawers with ormolu handles; supported on four tapering square legs. Sheraton. About 1780.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(188.)

399. Toilet Table. Mahogany inlaid with satin-wood; in the centre is a panel with a male bust surrounded by a laurel wreath intertwining a ribbon; there are three drawers with ormolu handles. Sheraton. About 1780.

Lent by Violet Lady Beaumont.—(457.)

400. Table. Satin-wood; oval; decorated with marquetry, consisting of a central medallion with acorns and oak leaves, and a raised edge with check pattern; four tapering square legs. Sheraton. About 1780.

Lent by W. H. Spottiswoode, Esq.—(95.)

401. Spinning Wheel; turned box-wood. Made for Mrs. William Beresford. About 1780.

Lent by Sir W. FitzHerbert, Bart., Tissington Hall, Derbyshire.—(166.)

402. Lunette Table. Satin-wood, with folding top; decorated with marquetry inlay of shell pattern, conventional floral scrolls, garlands and bunches of flowers; on four tapering square legs. Sheraton. About 1780.

Lent by Mrs. J. Evans.—(101.)

403. Lamp Stand. Oak and birch wood; the octagonal top decorated with marquetry inlay of arabesques, and acanthus-leaf borders, rests on a tall baluster leg with tripod cabriole foot. About 1710.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(273.)

404. Card Table. Walnut; opening with a flap, and forming a side table when closed; the top inlaid in satin-wood with a semi-circular medallion with shell and laurel wreath. The legs slightly cabrioled, and carved. Sheraton. About 1780

Lent by Henry Willett, Esq., Arnold House, Brighton.—(439.)

405. Cabinet Toilet Stand. Mahogany, decorated with marquetry inlay of shell ornament, floral wreaths, and foliated scrolls; it opens with two flaps, and is fitted with a folding mirror, recesses, and drawers, and is supported on four square tapering legs on castors. Sheraton. About 1800. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(446.)

406. Side Table. Satin-wood; with scrolled front. Inlaid with various woods and painted with floral designs, and an oval medallion with bust. Sheraton. About 1780.

Lent by James Orrock, Esq.—(503.)

407. Pier-Table. Veneer of satin-wood and other woods; the top oval, with fan-shaped ornament in the centre; on four square legs, decorated with green leaves. About 1770–80.

South Kensington Museum.—(325—1878.)

408. Table, small. Walnut; two folding flaps, veneered with ebony round the edge. The table stands on four turned legs with castors at the feet. On the side opposite the two drawers the surface is panelled by a narrow inlay of ebony. About 1790–1800.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(59.)

409. Corner Cupboard (Encoignure). Walnut and other woods, with white marble top; composition inlay of ribbon patterns and conventional ornament, and a medallion containing a female bust; mounted with ormolu. About 1780.

Lent by the Duke of Norfolk, K.G., P.C.—(309.)

410. Toilet Table. Satin-wood inlaid with walnut; with drawers and interior fittings, including a mirror. The drawers mounted with ormolu drop handles, closed with flaps. About 1760.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(297.)

411. Table. Walnut; oblong, the angles rounded; decorated with marquetry inlay, in the centre a medallion of musical instruments and flowers, on the edge a border of conventional floral ornament. On four spirally turned pillars resting on a pedestal, supported by four cabriole legs carved and inlaid. About 1780.

Lent by the Duke of Norfolk, K.G., P.C.—(305.)

412. Chair. Marquetry, of various woods and brass, with engraved decoration; the back sloping and curved. Probably by Sheraton. Late 18th century.

South Kensington Museum.—(407—1872.)

413. Card Table. Rosewood, inlaid with other coloured woods in classic groups and borders. 18th century.

South Kensington Museum.—(632—1868.)

414. Arm-Chair. Mahogany; oval back carved with a leaf pattern round the edge. Fluted moulding on the arms, which are padded. Front legs of a modified cabriole form. Back and seat stuffed and covered with a red silk damask. English copy of a French chair. About 1780.

Lent by C. H. Talbot, Esq., Lacock Abbey.—(56.)

415. Lamp Stand. Painted white, on marble plinth, with marble top. In the form of a classic column. Fluted, slightly tapering towards the top. About 1800.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(300.)

416. Cabinet Washstand. Mahogany; opening at the top and in front with flaps and doors, also fitted with a drawer; it is supported on four square tapering legs; the lock plates, handles and castors of ormolu. Sheraton. About 1780. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(445.)

417. Writing Table. Satin-wood, inlaid with narrow and wider bands of ebony. A curved board at the back and one at each side, enclosing two cupboards and a recess for papers. The top of the table is a flap which folds over and is covered with leather within. Below there is a drawer with brass handles. The legs are square and tapering, with a narrow border of inlaid ebony. Sheraton. About 1790.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(294.)

418. Side Table. Semi-circular top. Satin-wood, inlaid with various other woods, and painted with floral designs and draped festoons with fruit. Sheraton. About 1780.

Lent by James Orrock, Esq.—(499.)

419. Low Chair. Mahogany; slightly decorated with inlay; the front legs tapering, the back ones bent on castors; stuffed seat covered in Wilton pile figured with oriental designs. Adam. About 1780.

Lent by the Duke of Norfolk, K.G., P.C.—(302.)

420. Table. Satin-wood; square, with round corners, shutting up into a half table by the back legs moving round. Painted with garlands of flowers. Tapering legs. Sheraton. About 1790.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(187.)

421. Toilet Table. Satin-wood; painted border, interlaced wavy bands. Six turned legs, long and tapering, fluted at the tops. Sheraton. About 1785.

Lent by Violet Lady Beaumont.—(458.)

422. Side Table. Veneered with satin-wood and inlaid on the top in darker woods, with a medallion containing musical instruments, and a border of floral ornament. A drawer, the front of which and the sides of the table are inlaid with vine stems and lions' masks. The legs

are straight and tapering and inlaid with arabesques. Sheraton style. Second half of the 18th cent^{y}.

Lent by Violet Lady Beaumont.—(*527.*)

423. Card Table. Satin-wood veneer, with borders of various woods. Square, with incurved corners; legs square and tapering. About 1790.

Lent by the Duke of Devonshire, K.G., P.C.—(*547.*)

424. Cabinet. Satin-wood; the upper portion is a cupboard with two doors with elliptical painted panels, winged muses on a black ground. The top drawer fronts are fixed and turn down, forming a writing table, with small drawers and cupboard at the back. Three long drawers below with brass handles. The front of each drawer is inlaid with a border of tulip-wood. The whole stands on four legs, which turn outward. Sheraton. About 1800.

Lent by James Orrock, Esq.—(*501.*)

425. Washstand. Mahogany; flat top, round in front, grooved round the edge. In front, two doors and drawers; narrow bands of inlaid satin-wood round the drawers and doors. The whole stands on four turned legs. About 1790.

Lent by the Under-Secretary of State for India.—(*408.*)

426. Side Table. Semi-circular top. Satin-wood, inlaid with various other woods, and painted with floral designs and draped festoons with fruit. Sheraton. About 1780.

Lent by James Orrock, Esq.—(*498.*)

427. Table, small. Veneer of light walnut; folding side leaves. Top inlaid with radiating scalloped design and festoons and ribands. Square tapering legs and diagonal straining rails. In the front is a drawer, with inlaid festoons. Sheraton. About 1780.

Lent by Lord Zouche, Parham, Pulborough.—(*198.*)

428. Chest of Drawers. Curved front; top flat and inlaid with shell pattern in the middle and in the corners. The fronts of the four drawers are also inlaid with bands. There are heavy brass mountings and handles to each drawer. About 1790.

Lent by Violet Lady Beaumont.—(*454.*)

429. Book-Case and Cabinet. Mahogany; the pediment is carved with godroon and bead ornament with fir cones and vases, turned and carved on the top. The doors of the book-case are glazed in the 18th cent^{y} Gothic fashion. The projecting lower portion with a revolving cover and draw-out desk forms a writing

table with drawers and pigeon holes at the back. Painting of floral ornament. Beneath are three drawers with brass handles. Sheraton. About 1790.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(404.)

430. Double Chest of Drawers. Mahogany; inlaid with satin-wood in a geometrical pattern. The top is flat with a slope piece which folds down to form a table. Within are small drawers and recesses, the latter ornamented over the top with gilt scrolls. Four drawers on each side below with brass handles and key plates. About 1775.

Lent by Lord Sackville, G.C.M.G., Knole, Sevenoaks.—(220.)

431. Dressing Cabinet. Satin-wood veneer; painted with wreath and festoons of flowers tied with ribands, &c. Legs square and tapering. In the interior is a secret drawer for jewels. About 1790.

Lent by Lord Middleton, Wollaton Hall, Nottingham.—(276.)

432. Book-Case. Mahogany; forming large central and smaller side cupboards. The lower part has solid doors inlaid in various woods with foliated scrolls and large oval medallions; the two central doors contain each a female figure with a musical instrument, and each of the side doors a large urn-shaped vase. The upper part has traceried glass doors and broken pedimented top, and is inlaid with dark and light woods. About 1790. From Combe Bank, Sevenoaks.

Lent by W. H. Spottiswoode, Esq.—(444.)

433. Knife Case. Marquetry of various coloured woods, in fluted, leaf, and scroll patterns, with velvet lining; vase shaped. Late 18th cent.

South Kensington Museum.—(352a—1870.)

434. Bedroom Clock, small. Case veneered and inlaid with various woods; semi-circular top, surmounted by finial. About 1790.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(442.)

435. Corner Cupboard. Rosewood veneer, inlaid with various other woods. The principal design represents a vase with fluted body on tripod stand. Ormolu mounts; top of white marble inlaid in colours, with the maker's name (C. Platt, 1772).

Lent by the Duke of Devonshire, K.G., P.C.—(551.)

436. Chimney-Piece. Carved pinewood; the jambs formed by female terminal figures in high relief, carrying on

their heads baskets of fruit, and the lintel having in the centre a female head surrounded by rays, with cocks' heads and scroll foliage on either side. The projecting cornice is ornamented with egg and dart and also leaf mouldings, and a shell and buckle moulding runs round the opening for the fire-place. Formerly in Lord Carrington's house at Whitehall. First half of the 18th cent.

South Kensington Museum.—(445—1888.)

437. Chair. Mahogany; with oval back, decorated with pierced work; square legs and stretchers, the front legs being fluted and decorated with bead ornament; stuffed seat covered in crimson velvet. Chippendale. About 1750.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(174.)

438. Arm-Chair. Mahogany; with shield-shaped back, with curved vertical rails carved with wheat-ears, and inlaid with a central shell ornament; legs square, the front ones being fluted; stuffed seat, upholstered in green velvet. Chippendale. About 1750.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(172.)

439. Chair. Mahogany; with oval back, decorated with pierced work, square legs and stretchers, the front legs being fluted and decorated with bead ornament; stuffed seat. Chippendale. About 1750.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(175.)

440. Arm-Chair. Walnut; square openwork back; bow-shaped top rail carved with rosettes and fluted; centre panel pierced and carved with honeysuckle pattern, foliage, scrolls, and beads; stuffed arms with scroll ends and carved and fluted supports; stuffed seat covered with an embroidered cloth and edged with brass nails; front legs partially turned, fluted and carved; plain curved back legs. About 1780.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(129.)

441. Pensioner's Bench. Light wood, painted and grained; plain lattice-work back; supported by three legs and strengthened by straining boards. About 1770. From Saddlers' Hall.

Lent by the Worshipful Company of Saddlers.—(12.)

442. Hanging Mirror. Wood frame, carved and gilt; the decoration consists of borders of chain and bead

ornament; at the top is a two-handled vase with wreaths. About 1710.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(380.)

443. Hall Seat. Mahogany; the back is divided into three portions by two fluted bands, the central portion being higher than the others, and containing a sunk oval panel in which are painted the Royal Arms; while in each of the side portions is a smaller sunk panel containing G.R. crowned (George III.); the arms are curved and fluted, and the whole rests on eight octagonal tapering legs. Second half of the 18th cent.

Lent by Her Majesty the Queen.—(512.)

444. Chair. Mahogany; solid churn-shaped back with floral carving on the top, a sunflower. A grooved border; a crest on a sunk panel in the middle. A row of vertical grooves near the seat. Seat rounded in front, with turned front legs and square back ones. About 1780.

Lent by the Hon. W. F. B. Massey-Mainwaring, M.P.—(185.)

445. Hall Chair. Mahogany; solid square back with top rail curved over into a roll. A crown painted on the centre with the letters G.R. Plain moulding runs round the top rail, styles, and lower rail. A plain seat with square curved legs somewhat in the Adam style. Made by A. Prout, about 1780.

Lent by Her Majesty the Queen.—(467.)

446. Hall Chair. Mahogany; solid vase-shaped back godrooned at the top. Cross fluted just below. In the middle of the back is an urn-shaped panel with a crest with a coronet on a dark green ground. Front legs round, back legs square. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(360.)

447. Hall Chair. Mahogany; Amazon shield-shaped solid back with a helmet and two eagles' heads carved at the top. Oval centre panel, painted with the Company's crest, a camel. Below is a scroll with the motto, "God grant grace," in gilt letters. The legs are light, the front ones turned and fluted, the back legs square. The straining rails are crossed in the centre. About 1780.

Lent by the Worshipful Company of Grocers.—(11.)

448. Hall Chair. Mahogany; solid circular back. A beaded moulding round the edge with flat radial grooves. A central circular piece is painted with a crest and the letters "G. T. C." on a green ground. About 1790.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(299.)

449. Hall Chair. Oak; solid oval back with inlaid border of satin-wood and ebony, radial grooves, within two borders of inlay and an elliptical of satin-wood, a crest in the middle with a crown. There are carved rosettes at the middle and ends of the cross piece. The legs are fluted and tapering. The seat is solid. About 1780.
Lent by Lord Middleton, Wollaton Hall, Nottingham.—(274.)

450. Hall Chair. Mahogany; solid back and seat, the former vase-shaped, the latter curved and wider in front than behind with a circular depression in the middle. Heavy forked pieces form front and back legs. About 1800.
Lent by C. H. Talbot, Esq., Lacock Abbey.—(50.)

451. Arm-Chair. Mahogany; solid circular back with raised border of oak leaves. Carved and scrolled arms and front legs. About 1800.
Lent by the Duke of Devonshire, K.G., P.C.—(540.)

452. Settee. Mahogany; panelled back, scrolled top and arms. Six legs, baluster shaped, with inverted acanthus ornament. About 1800.
Lent by the Duke of Devonshire, K.G., P.C.—(541.)

453. Hall Chair. Mahogany; the back is vase-shaped and pierced; it is surmounted by a moulded rail, bearing a lunette-shaped piece above, carved with leaf ornament. The seat is solid and broader in front than at the back, and the whole rests on four curved tapering legs. About 1800.
Lent by J. H. Fitzhenry, Esq.—(553.)

454. Dinner-Waggon. Mahogany; made to fit a corner; four plain shelves, supported by turned columns. About 1810.
Lent by the Duke of Norfolk, K.G., P.C.—(303.)

455. Arm-Chair. Painted and gilt. Half-round back with diagonally crossing bars. Arms supported by griffins; round legs, slender and tapering; upholstered seat, arm rests and shoulder pad. 1800–1820.
Lent by the Duke of Devonshire, K.G., P.C.—(550.)

456. Throne Chair. Gilt wood; winged griffins form the arms and front supports of the throne. The back is solid to the ground, elaborately carved in relief with foliage ornament and rosettes. The back inside and the seat are stuffed and covered with red velvet. About 1820.
Lent by Her Majesty the Queen.—(473.)

457. Arm-Chair. Painted and gilt. Low back, stuffed and curved to form a semi-circle, with a lion's head, carved

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and gilt, at each extremity. The upper part of the back is joined to the lower rail by a semi-circular row of turned pillars. Seat stuffed. Legs fluted and curved, tapered towards the ends. Adam. About 1800.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(355.)

458. Table. Mahogany, inlaid with sycamore, ebony and brass in narrow lines, and mounted with brass reliefs. Two drawers in front. There are two folding flaps to the table, which stands upon four griffins or dragons, gilt. Period, late George III.

Lent by Her Majesty the Queen.—(475.)

459. Table. Inlaid and mounted with brass. There is a border of inlaying of brass and wood round the top. There are two drawers in front with borders of brass and brass lions let in. A foliage device with a rosette, in brass, is in the centre of each cross-piece. The legs have lions' heads at the top, and are very much curved, ending in claw feet. They have bands of gilding at intervals. Adam. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(374.)

460. Table. Inlaid with sycamore and rosewood, painted and gilt. Round fluted legs bent round in a double curve from back to front and front to back. The top is formed by three covers on hinges with cavities beneath them. On the centre cover inside is an inscription which says that the piece was made and sold by John McLean and Son, 50, Upper Marylebone Street. Adam's style. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(378.)

461. Arm-Chair. Painted wood; curved back, with top rail carved in intaglio, with honeysuckle and volute ornament. The arms are supported by gilded winged sphinxes, the legs square and tapering and enriched with gilt carving: the back and seat are upholstered in crimson velvet. Smith. About 1800.

Lent by the Duke of Devonshire, K.G., P.C.—(542.)

462. Chair. Mahogany; the back is slightly curved back at the top and is open below, the space between the upper and lower rails being stuffed and covered with red morocco; these rails and the side pieces which flow into the sides of the seat frame, and also the front cabriole legs, which terminate in lions' feet, are all elaborately carved with floral and fluted ornament.

The seat is also stuffed and covered with red morocco. Early 18th cent?.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(398.)

463. Chair. Mahogany; heavy styles fluted on the front, and finely carved on the sides with acanthus pattern, curve round to the front. The angle between the back and seat is stuffed and covered with leather, as also is the back. The cross piece in front of the seat is carved in relief and there is a rosette carved at each end. There are claw feet on crouching legs. About 1790.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(399.)

464. Arm-Chair. Painted and gilt wood; the semi-circular back and sides are solid and continuous, and are surmounted by a rail carved with wreaths and gilded; in front are two curved bands carved with leaf ornament, and terminating in lions' heads, and further enriched with black colour and gilding, and at the back are two similar bands; the whole rests upon four curved legs similarly decorated ending in lions' feet, and in front is a carved and gilt rosette. The back and sides are coverod inside and out with red velvet, as is also the stuffed seat. About 1800 (?).

Lent by Her Majesty the Queen.—(511.)

465. Arm-Chair. Rosewood; top rail wide, with scroll ends, carved with honeysuckle pattern. Plain arms. Lower rail and side and cross-pieces carved in relief with foliage patterns. Front legs turned and grooved. Formerly in the possession of the Duke of Newcastle. About 1800.

Lent by the Rev. H. V. Le Bas, M.A.—(233.)

466. Sofa. Rosewood; heavy curved back rail carved in relief with a foliage pattern. The fronts of the arms and cross-piece are also much carved with foliage and honeysuckle patterns. The feet are short, heavy, and carved. The back and arms are stuffed and covered with red damask. Formerly in the possession of the Duke of Newcastle. About 1790.

Lent by the Rev. H. V. Le Bas, M.A.—(232.)

467. Chair. Mahogany; with hollow square back, shield-shaped seat and square legs, decorated with applied ornament in ormolu; the stuffed seat is covered in green satin woven with yellow conventional floral patterns. Adam. About 1770.

Lent by the Duke of Devonshire, K.G., P.C.—(546.)

468. Chair. Mahogany; curved back with turned top rail, enriched with applied ormolu decoration; the seat

and back upholstered in green cloth trimmed with silk braiding. Adam. About 1800.

Lent by the Duke of Devonshire, K.G., P.C.—(545.)

469. Arm-Chair. Mahogany; with incurved back, scrolled arms, and square legs; decorated with gilt ornament applied and inlaid, and upholstered in green cloth; trimmed with yellow silk braiding. Adam. About 1800.

Lent by the Duke of Devonshire, K.G., P.C.—(544.)

470. Arm-Chair. Painted and gilt; fluted on the legs and cross-piece; the former are of the characteristic circular form in front, square and curving backward behind. On the top rail is a honeysuckle pattern with a rosette in the centre. Three stars in relief, gilt, on the lower rail. Cane seat. Adam. About 1790.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(383.)

471. Chair. Painted; with brass mounts. A honeysuckle pattern on the top rail. Characteristic fluting and curving of the front legs, styles, and side pieces. No arms. Cane seat. Adam. About 1780.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(353.)

472. Arm-Chair. Painted; characteristic curved and fluted legs and arms of the Adam style. Brass mountings. About 1800.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(382.)

473. Chair. Rosewood; mounted in brass and gilt in parts. There is a brass handle on the top of the back, which is stuffed. The seat is covered with cane webbing. A round moulding, gilt, runs along the front of the styles and front legs. The latter and the back legs are curved forward and backward respectively. About 1790–1800.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(132.)

474. Table. Mahogany; with flaps, supported on a pedestal leg with four scroll-shaped feet; the decoration consists of borders of volute ornament in gilt metal inlay. Adam. About 1800.

Lent by Her Majesty the Queen.—(525.)

475. Chair. Painted and gilt; with floral decoration and lines. The top rail of the back is flat in the middle and curved at the ends. Narrow vertical rails connect the horizontal rails. Cane seat. The front legs are

turned and the back square and receding. About 1800.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(128.)

476. Chair. Mahogany; top rail and lower rail grooved. Middle rail carved with acanthus-leaf patterns. The legs are square in section and taper towards the ground; a beading runs along the edge of the front legs and the styles. The seat covered with leather. Hepplewhite. About 1775.

Lent by the Worshipful Company of Grocers.—(10.)

477. Chair. Mahogany; curved and moulded back, flat curved top rail inlaid with brass, the lower back rail carved with cable pattern; the front legs turned, and diminishing downwards; stuffed seat, covered in morocco and fastened with brass nails. About 1790.

Lent by the Worshipful Company of Ironmongers.—(4.)

478. Chair. Ebony, with brass mountings. Turned and bent top rail with spiral grooves; two slight lower rails with cane between. Seat covered with silk brocade. Adam style. About 1800.

Lent by Her Majesty the Queen.—(470.)

479. Chair. Beech (stained and grained). Back curved with carved foliage repeat. Bow shaped top rail with shell ornament, and inlay of brass (floral design). Lower back rail carved with reeds and rosette centre. Ordinary cane seat; curved legs. About 1770.

Lent by W. R. Phelips, Esq., Montacute.—(22.)

480. Music Stool. Mahogany; circular. The upper part has a back with two uprights joined by cross-pieces, carved, and inlaid with brass, and revolves on a vertical screw, running through the lower part, which has four turned and reeded legs and crossed straining rails. Formerly belonged to Miss Fanny Hammersley, aunt to the late Sir Harry Verney. About 1790.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(109.)

481. Chest of Drawers. Oak, veneered with walnut and inlaid with rosewood and sycamore. Brass scutcheons and handles. On the flat top there is an inlay of a shell in the centre and a chequered square at each corner. A figure of a cupid in brass at each end. The legs are tapering and fluted. About 1770.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(389.)

482. Writing-Table. Mahogany, inlaid with narrow bands of satin-wood and ebony. A cabinet fixed to the back half with a flat top and a gallery round the back and sides of it. The top of the table folds over and rests upon the two drawers. It is covered with cow's hide inside. The legs are tapered in the Sheraton style, with a narrow band of inlaid satin-wood running round their edges. About 1790.

Lent by the Misses Birdwood.—(90.)

483. Arm-Chair. Mahogany. Used by the Masters of the Brewers' Company. Scrolled top rail carved with coat of arms and crest of the company, and motto "In God is all our trust." Arms, terminating in lions' heads, front legs carved and scrolled, with claw feet. Stuffed back-panel, arm-rests and seat covered with leather. Early 19th cent.

Lent by the Worshipful Company of Brewers.—(142.)

484. Cabinet. Cedar, veneered with walnut. There are five drawers at each end closed in by a door, the fronts of these are veneered with satin-wood. Round the top of the cabinet there is an edging of ebony carved with a minute floral pattern. A narrow band of brass inlay surrounds a panel in the front in which is a water-colour drawing. There are two other water-colours in the side doors. A moulding of brass runs round the edge of the stand. Busts of two sphinxes are at the tops of the legs, which end below in carved human feet. Smith? About 1810.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(385.)

485. Work-Table. Rosewood, with top, front of drawer, sides and legs inlaid with satin-wood and ebony in straight lines. The legs are of the delicate tapering Sheraton type, with castors on the feet. The drawer contains a folding book rack, covered with green cloth. The bag to hold work consists of a flat board suspended by pleated silk from a frame, which slides in and out sideways beneath the drawer. Within the drawer at the front is a long narrow one, which slides in and out sideways when the former is open. About 1790

Lent by Lord Barnard, Raby Castle, Darlington.—(75.)

486. Half-Table. Mahogany; brass gallery round the top; narrow inlay of brass on top, side and legs; plates of brass, cross fluted, let in at the tops of the legs. Sheraton. About 1790.

Lent by Vincent J. Robinson, Esq., C.I.E., Felday, Dorking.—(400.)

487. Stool. Mahogany frame; top stuffed and covered with leather; side fluted; legs turned; straining rails cross in the centre. About 1800.

Lent by the Under-Secretary of State for India.—(331.)

488. Reading-Table. Satin-wood, inlaid. Movable cabinet at the top with a bookshelf and a handle to carry it by. In front there is a drawer, and there are three drawers in the cabinet all with ivory handles. Tapering legs of square section in the Sheraton style. About 1790.

Lent by Mrs. Alfred Somerset, Castle Goring, Sussex.—(195.)

489. Card-Table. Mahogany; inlaid with various woods, the sides pierced and decorated in marquetry with conventional designs; sliding top opening with flats; supported on four square tapering legs. About 1780.

Lent by Lord Zouche, Parham, Pulborough.—(200.)

490. Cabinet. Satin-wood, with rosewood inlay; the front bow-shaped, containing three drawers and two cupboards, painted with groups of flowers and festoons; on the top a landscape within a lunette, and a border of peacock's feathers. Late 18th cent.

South Kensington Museum.—(636—1870.)

491. Card-Table. Formed of a double leaf, which when closed forms a chess table, inlaid with tortoiseshell and mother-of-pearl. At each end is a diamond-shaped panel enclosed by an inlay of pearl and tortoiseshell, enclosing a floral design, and a monogram C.A. The moulding round the edge of the table is of walnut and the top is covered with green cloth; at each corner there is a depression for counters, inlaid with box, holly, and ebony, the same kind of ornamentation forming a border round the edge; when required to be extended the leaf is turned round on a pivot over the box-shaped body. The latter is inlaid with light and dark woods in panels and mounted in brass; at each corner there is a ribbed plate of brass. The legs are square in section, inlaid, with a moulded strip of brass along each edge. About 1800.

Lent by Sir W. E. Welby Gregory, Bart., Denton Manor, Grantham.—(65.)

492. Table. Veneered with mahogany; mounted in brass, with grooved brass plates at the corners let into the cross and side pieces. Square brass handles to sham drawers. A brass moulding runs round the lower edge. Three covers lift up on hinges, the centre one

turning backwards with a mirror on its inner side. Legs turned and fluted. About 1800–1820.

Lent by Violet Lady Beaumont.—(456.)

493. Pedestal Cupboard; (part of a sideboard). Mahogany, mounted in brass. On the top is a vase lined inside with lead. The lower part is fluted, and the upper part is plain with an open ornamental band of brass round, and two satyrs' heads with handles springing from them. The lower part, the cupboard, is panelled with brass moulding round. Sheraton. About 1790.

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(293.)

494. Dressing-Table. Mahogany, with narrow band of inlaid light wood on the top. The covers open from the centre. Within are compartments with boxes in some of them. The tops of the boxes are inlaid with borders of light wood. A mirror turns up in the centre and slides back. The handles are brass. There is a shelf with a curved front below. The legs are square and tapering. Sheraton. About 1780.

Lent by Lord Sackville, G.C.M.G., Knole Sevenoaks.—(218.)

495. Arm-Chair. Mahogany; the open back has two horizontal rails, the upper one surmounted by a curved pediment bearing a lion statant with a crown carved in relief. The arms are scroll-shaped, with grooves on their upper edges; the front legs are turned and the back legs square, and turned straining rails connect them diagonally. The seat is stuffed, and covered with leather. About 1810.

Lent by the Under-Secretary of State for India.—(420.)

496. Chair. Mahogany; of the same suite as No. 497, but with no arms. About 1780.

Lent by the Under-Secretary of State for India.—(315.)

497. Arm-Chair. Mahogany; top rail grooved with a lion carved in a circle in the centre. Lower rail turned with helical grooves. Seat stuffed, and covered with leather. Arms fluted and curved in front. Front legs turned, back legs square. About 1780.

Lent by the Under-Secretary of State for India.—(313.)

498. Arm-Chair. Mahogany; top rail bordered with a flat groove; a lion rampant, carved in a square in the centre. The square back is stuffed, and covered with red leather,

as also is the seat. The arms are fluted, curving downwards; they are supported at the ends by pillars fixed in the side pieces some little distance back from the front legs which are square. About 1780.

Lent by the Under-Secretary of State for India.—(312.)

499. Arm-Chair. Mahogany; similar to No. 498, but smaller and with a lower rail bordered with grooves instead of a stuffed back. About 1780.

Lent by the Under-Secretary of State for India.—(332.)

500. Chair. Mahogany; of the same suite as No. 498, but with no arms. About 1780.

Lent by the Under-Secretary of State for India.—(314.)

501. Settee. Mahogany frame and legs, covered with satin embroidered in silk by the Countess of Coventry. The two ends curve over. The cross-pieces at the ends are carved in godroon and bead ornament. There are eight turned and fluted legs. Chippendale. About 1760.

Lent by the Earl of Coventry, P.C., Croome Court, Worcester.—(131.)

502. Chair. Painted white and gilt. Lyre back, carved. About 1790.

Lent by Lord Barnard, Raby Castle, Darlington.—(80.)

503. Sofa. Mahogany; stuffed and covered with woollen work on canvas. Legs of the characteristic Adam pattern. Woodwork fluted and mounted with brass reliefs. Period, late George III.

Lent by the Hon. Sir Spencer Ponsonby-Fane, K.C.B., Brympton, Yeovil.—(386.)

504. Arm-Chair. Gilt; oval back, stuffed and covered with red leather, moulding with foliage pattern round the edge. The styles supporting the back spring from the back legs, which are round and curved like the front ones. The arms are short and carved, curved pieces connect them with the front legs.

Lent by the Royal Society, to whom it was presented by Sir Joseph Banks in 1750.—(463.)

505. Arm-Chair. Painted; frame and arms grooved, carved at the top with two roses and leaves. Back and seat stuffed and covered with woollen work on canvas, heraldic devices and four mottoes, "*Ungr Lent Ung*" and "*Servate fides.*" Period, middle George III., Louis

XVI. style. Cover worked in 1851 by Eliza, Lady Verney, daughter of Admiral Sir George Hope, K.C.B.
Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(110.)

506. Arm-Chair. Gilt wood, decorated with foliage patterns. Seat, arms and back stuffed and covered with velvet. The front legs are classical pillars, the back legs square with the corners bevelled off. 1820.
Lent by Her Majesty the Queen.—(471.)

507. Chair. Painted. Back and seat stuffed and covered with leather. A row of ivory rails connect the upper and lower rails and turned ivory discs are on the tops of the legs, which are square in section and curved. About 1780.
Lent by Lord Middleton, Wollaton Hall, Nottingham.—(275.)

508. Arm-Chair. Mahogany; two crossed and two perforated rails form the back, with foliage carving on a small piece at the top. Fluted arms supported at the ends on turned and fluted pillars, which are placed back some distance from the front legs; the latter are tapering, turned, fluted, and carved at the top. The back legs are square and receding. Adam. About 1790.
Lent by W. H. Evans, Esq., Forde Abbey.—(43.)

509. Arm-Chair. Mahogany; irregular lattice back with fluted arms and cross fluting on the top rail. Front legs turned and fluted, back legs square. Seat covered with leather. Sheraton. About 1780.
Lent by Henry Willett, Esq., Arnold House, Brighton.—(435.)

510. Chair. Mahogany; top rail wide with scroll ends, carved with honeysuckle pattern. Lower rail, and side and cross-pieces carved in relief with foliage patterns. Front legs turned and grooved. Formerly in the possession of the Duke of Newcastle. About 1800.
Lent by the Rev. H. V. Le Bas, M.A.—(234.)

511. Wardrobe. Veneered in satin-wood and further ornamented with panels of marquetry inlay of satin-wood on rosewood ground, with floral scrollwork and leaf ornament. It is arranged in two stages, in each of which are two doors, the upper doors being fitted with two pier-glasses surrounded by a beading of rosewood. Late 18th cent.
Lent by the First Commissioner of Her Majesty's Works and Public Buildings.—(520.)

512. Lock, Hinges, and Lock-plates. Brass; finely chased with acanthus leaf pattern. A crest of a deer-hound on the lock-plate and lock. Hinges pierced. About 1810.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(257.)

513. Fire-Screen. Walnut; scrollwork frame lined with blue silk damask, on carved tripod stand with leaf and scroll ornament and curved feet. About 1780.

Lent by Earl Brownlow, P.C., Belton, Grantham.—(242.)

514. Candlesticks; (a pair). Brass; in form of Corinthian columns on square bases ornamented with flutings and leaves. About 1790.

Lent by the Under-Secretary of State for India.—(329.)

515. Panel, small. Oak; linen-fold pattern. Tudor period.

Lent by Mrs. John Wood.—(533.)

FURNITURE EXHIBITED IN LOWER GALLERY.

516. Chair. Mahogany; square-shaped back, the ends of the top bar hollowed and carved with frilled pattern. Back panel pierced and carved. Tapering legs ending in hoof feet; the upper part of front legs carved with floral design and scrolls in relief. Seat stuffed and covered with brocaded velvet. Chippendale. About 1760. (Similar to No. 263.)

Lent by Lady Beaumont, Carlton Towers, Selby.—(86.)

517. Chair. Walnut; square-shaped back with three vertical rails, each carved with a central rosette, and tulip ornament at top and bottom. The whole of the back moulded and enriched with bead ornament. Back legs square, front legs of baluster shape. Stuffed seat covered with red morocco bordered with large brass nails. Chippendale. About 1760. (Similar to No. 280.)

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(291.)

518. Chair. Walnut; square-shaped back with three vertical rails, each carved with a central rosette, and tulip ornament at top and bottom. The whole of the back

moulded and enriched with bead ornament. Back legs square, front legs of baluster shape. Stuffed seat covered with red morocco bordered with large brass nails. Chippendale. About 1760. (Similar to No. 280.)

Lent by the Earl of Ancaster, P.C., Normanton Park, Stamford.—(292.)

519. Folding-Desk. Mahogany; with double brass-work adjustment for raising and writing purposes; plain turned legs and straining rails. 1780–1800.

Lent by the Under-Secretary of State for India.—(335.)

520. Arm-Chair. Mahogany; back rails bordered with flat grooves, a lion rampant, carved in a square in the centre of the top rail. Seat stuffed and covered with red leather. The arms are fluted, curving downwards, and are supported at the ends by pillars fixed in the side pieces some little distance back from the front legs, which are square. About 1780. (Similar to No. 499.)

Lent by the Under-Secretary of State for India.—(336.)

521. Table, small. Mahogany; plain top, supported by two turned columns upon arched legs; turned cross-rail. Adam style.

Lent by the Under-Secretary of State for India.—(413.)

522. Lunette Table. Mahogany; plain top, supported by square, curved legs. Part of a large dining-table. 1790–1800.

Lent by Her Majesty the Queen.—(468.)

523. Card Table. Mahogany; plain folding top with ornamental beading, suppported by a turned and carved column on a base with four claw feet. Adam style. Late 18th cent*y*.

Lent by Her Majesty the Queen.—(476.)

524. Picture Frame. Wood, with composition moulding of floral and leaf design; gilt. 1750–1775.

Lent by Her Majesty the Queen.—(474.)

525. Escritoire. Mahogany; consisting of upper cupboard with pigeon-holes, and escritoire with collapsible front; square legs, slightly tapering. Chippendale type. 1800–1820.

Lent by the First Commissioner of Her Majesty's Works and Public Buildings.—(521.)

526. Organ-Front. Oak; arched top, carved with foliage and scrollwork; the base also carved in foliations. Late 18th or early 19th cent.

Lent by the First Commissioner of Her Majesty's Works and Public Buildings.—(523.)

SILK EXHIBITS.

When the Loan Exhibition of Furniture was first contemplated it was arranged that advantage should be taken of the opportunity to obtain a selection of Early English silk dresses which were known to be preserved in many of the country houses from which the furniture would most probably be collected, and H.R.H. the Duchess of Teck, who is President of the Ladies' Silk Association of Great Britain and Ireland, was asked to invite the assistance of her local secretaries in obtaining loans of silk, and, considering the very short time there was at their disposal before the date of receiving exhibits, a very fair collection was made.

A member of the Committee, Dr. Adler, the Chief Rabbi, kindly gave facilities for inspecting the large accumulation of presentation veils to the Sanctuary and covers for the Scrolls of the Law, which have been preserved during two centuries at the Great Synagogue, including those formerly at the Hambro Synagogue. These included a rich collection of Spitalfields brocades and Bow velvets.

The earliest examples in the Exhibition of ascertained date are the cloak, jerkin, and divided skirt worn by Sir Harry Verney at the marriage of Charles I., all in light cream terry silk on a satin ground of the same colour; and a small silk cap embroidered with silk and gold, said to have been worn by Charles I. when arrested. The rich full dress and undress robes of Sir John Cust, Speaker of the House of Commons from 1761 to 1770, are of black figured terry velvet, and in perfect preservation. Two Court suits of the time of George II., from Wollaton Hall, lent by Lord Middleton, are remarkable examples of the heavy gold ground and strong patterns used at that period. A few only of the ladies' dresses have any definite history attached to them, but they are very representative of the different kinds of brocade used for wedding and ceremonial dresses in the last century.

A few examples of modern English silk are included in this Exhibition, but only such as are close reproductions of 18th century designs. Two brocades of high quality, woven to the order of Her Majesty the Queen, on Spitalfields hand-looms, are lent by Mr. Frank Debenham, of the firm of Debenham and Freebody. Mr. Benjamin Warner, of the firm of Warner and Sons, of Spitalfields and Braintree, contributes five reproductions from old examples of Spitalfields work, including a satin damask copied, by permission of Her Majesty the Queen, from

a silk lining in the interior of a sedan chair used by George III. and Queen Charlotte; and Mr. Lazenby Liberty, of Messrs. Liberty and Co., Regent Street, lends four reproductions, equally excellent, of Spitalfields brocades dating from 1740 to 1760. The reproductions, placed by the side of the old work, show that we have lost none of the artistic treatment, but, on the contrary, have gained in superior finish.

From the Art Library of the South Kensington Museum 248 designs for woven silks are shown in glazed frames. These designs are taken from 14 volumes of manuscript Spitalfields weavers' pattern books dated from 1727 to 1749, and as almost every design bears a name and is described in the index, a very valuable key to the work of that period is furnished. It should be noted that many of the French names are spelt incorrectly, and that a large number of the designs bear an English name—that of Anna Maria Garthwaite, some of them bearing the remark, "Before I came to London," as if she worked as a designer at some other centre of the silk trade in England. Some of these designs are so extraordinary from their coarse drawing and colouring that they would seem to be totally unfit for dress purposes, but as amongst the actual dresses in the same loan collection are several examples equally startling, they must be taken as representing the taste of the day.

527. Dressing-Case. Embroidered in coloured silk. Panels in relief of Biblical subjects. Attributed to be the work of the Ladies of Little Gidding. 17th cent*y*.
Lent by Stuart M. Samuel, Esq.—(166a.)

528. Skirt. Figured silk, white satin ground shot with green, covered with a green floral trellis pattern enclosing sprays of flowers in various colours. About 1800.
Lent by Earl Brownlow, P.C., Belton, Grantham.—(265.)

529. Dress. Ribbed and brocaded silk, with red stripes and flowers in colours. In three parts. About 1770.
South Kensington Museum.—(839 to 839b—1884.)

530. Dressing Gown. Pale blue damask. Early 18th cent*y*. Lent by Major Betts.
South Kensington Museum.—(10—1875.)

531. Cap. Pale blue damask. Early 18th cent*y*. Lent by Major Betts.
South Kensington Museum.—(11—1875.)

532. Dress. Consisting of body, with upper skirt and petticoat; blue and red silk, striped and shot, and embroidered with bunches of flowers and small sprigs.
South Kensington Museum.—(1428, 1428a—1871.)

533. Skirt and Back Piece. Tinsel brocade; small leaf pattern worked in the weft.
Lent by Earl Brownlow, P.C., Belton, Grantham.—(267.)

534. Costume for a Gentleman. It consists of a coat, vest and knee-breeches in light blue silk, ornamented with a pattern in uncut velvet pile, forming diapers, enclosing small flowers. 18th cent*y*.
South Kensington Museum.—(352 to 352b—1890.)

535. Waistcoat. Blue and white striped silk brocade, with flower spot pattern. About 1770.
South Kensington Museum.—(895—1864.)

536. Tinsel Brocade, piece of. Small figures in various coloured silks.
Lent by Earl Brownlow, P.C., Belton, Grantham.—(268.)

537. Waistcoat. White satin, brocaded with a small flower pattern in various colours.
Lent by Miss F. A. Hazell.—(478.)

538. Gold Brocade, piece of. Used at the Queen's Coronation. The gold in stripes in the weft; floral pattern in coloured silks; fringe of gold.
Lent by the First Commissioner of H.M. Works and Public Buildings.—(519.)

539. Silk Brocade, piece of. Large conventional floral pattern, yellow flowers on a green ground.
Lent by the Dowager Countess of Warwick.—(518.)

540. Court Dress. Silk brocade, blue, with silver tinsel. Worn at the Court of George II. by Miss Villiers, Maid of Honour to Queen Caroline of Anspach. 1730.
Lent by H. P. Senhouse, Esq.—(539.)

541. Court Dress. Plum-coloured velvet with silk brocade of white and various coloured flowers; with hoops. Worn at the Court of George II. by Miss Villiers, Maid of Honour to Queen Caroline of Anspach. 1730.
Lent by H. P. Senhouse, Esq.—(538.)

542. Dress. Cream-coloured silk, woven in colours with a repeating pattern consisting of a large group of flowers and berries. Late 18th cent*y*.
South Kensington Museum.—(342—1894.)

543. Dress. Brown silk brocade with a large flower pattern in colours. Second half of the 18th cent*y*.
South Kensington Museum.—(443—1888.)

544. Bag. Silk; on one side a white diapered ground with brocaded floral pattern in various colours; the other side of silk brocade, green pattern on a white ground Period of James II., 1685–88.

Lent by Miss S. P. Shield.—(513.)

545. Silk Brocade. Reproduced from an old example of Spitalfields work manufactured about the year 1770. Tabby ground, with satin tissue and gold thread figure. Floral pattern in various colours.

Lent by Benjamin Warner, Esq.—(506.)

546. Silk Brocade. Reproduced from an old example of Spitalfields work manufactured about the year 1750. Armure ground; tabby and tissue figure with changing shuttles. Floral pattern in colours on green ground.

Lent by Benjamin Warner, Esq.—(509.)

547. Satin and Tissue Damask, with figured binder. Reproduced from an old example of Spitalfields work manufactured about the year 1765. Made from silk grown in Kashmir. This design has, by the gracious permission of H.M. the Queen, been copied from a silk in the interior of a sedan chair that was used on State occasions by H.M. George III. and H.M. Queen Charlotte.

Lent by Benjamin Warner, Esq.—(507.)

548. Chintz Damask. Reproduced from an old example of Spitalfields work manufactured about the year 1760. Satin ground with tissue figure and changing shuttles. Floral and other ornament in various colours.

Lent by Benjamin Warner, Esq.—(510.)

549. Silk Damask. Reproduced from an old example of Spitalfields work manufactured about the year 1720. Floral design in gold on darker ground.

Lent by Benjamin Warner, Esq.—(508.)

550. Manufacturer's Pattern Book of figured and brocaded damask silks. Canterbury; 1684.

Lent by Benjamin Warner, Esq.—(504.)

551. Manufacturer's Pattern Book of figured and brocaded damask silks. Spitalfields; 1760.

Lent by Benjamin Warner, Esq.—(505.)

552. Silk Brocade. Reproduced from an old example of Spitalfields work manufactured about the year 1740 or earlier. All-silk fabric. Rich and bold floral design outlined in white, enriched with an embroidered lace effect, on a gros grain ground. Furniture covering. Made at Spitalfields by Messrs. Liberty & Co., Limited.

Lent by Lazenby Liberty, Esq.—(517.)

553. Silk Brocade. Reproduced from an old example of Spitalfields work manufactured about the year 1760. All-silk fabric. Sprig design with undulating floral stripe running over a ground of wavy satin lines. For evening gowns. Made at Spitalfields by Messrs. Liberty & Co., Limited.

Lent by Lazenby Liberty, Esq.—(516.)

554. Silk Brocade. Reproduced from an old example of Spitalfields work manufactured about the year 1760. A bold all-silk fabric, in groups of roses, interlaced with garlands of convolvulus leaves, richly ornamented on a diaper ground with a "tabby" scroll. For furniture covering. Made at Spitalfields by Messrs. Liberty & Co., Limited.

Lent by Lazenby Liberty, Esq.—(515.)

555. Silk Brocade. Reproduced from an old example of Spitalfields work manufactured about the year 1780. All-silk brocade; bold floral design of intermingled garlands and bouquets; pearl white satin ground. For Court trains and evening gowns. Made at Spitalfields by Messrs. Liberty & Co., Limited.

Lent by Lazenby Liberty, Esq.—(514.)

556. Mantle for the Scroll of the Law. Used on the Day of Atonement. White figured silk with edging of silk braid and tassels. From the Great Synagogue.

Lent by the Rev. Dr. Adler, Chief Rabbi.—(490.)

557. Wrapper for the Scroll of the Law. Crimson silk and gold embroidered with floral designs in various colours. From the Great Synagogue.

Lent by the Rev. Dr. Adler, Chief Rabbi.—(491.)

558. Desk Cover. Used on the Day of Atonement. White figured satin with edging of silk fringe. From the Great Synagogue.

Lent by the Rev. Dr. Adler, Chief Rabbi.—(487.)

559. Curtain of the Ark. Used at Pentecost. Silk brocade; large floral pattern in various colours on a white ground; in the middle a crown and wreath encircling an inscription in Hebrew worked in gold. Border of black velvet and gold fringe. From the Great Synagogue.

Lent by the Rev. Dr. Adler, Chief Rabbi.—(481.)

560. Mantle for the Scroll of the Law. Used on the Day of Atonement. White silk, small diaper pattern with stripes, edged with silk fringe. From the Great Synagogue.

Lent by the Rev. Dr. Adler, Chief Rabbi.—(486.)

561. Mantle for the Scroll of the Law. White silk brocade with silver fringe. From the Great Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(489.)

562. Mantle for the Scroll of the Law. Figured velvet with yellow slash and silver fringe. From the Great Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(488.)

563. Mantle for the Scroll of the Law. Dark blue velvet with Hebrew inscription in gold, and heavy gold ornament and fringe at the top and bottom. From the Great Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(485.)

564. Mantle for the Scroll of the Law. White satin ground with red figured velvet and silk brocade; floral pattern alternated with spiral bands. From the Great Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(494.)

565. Mantle for the Scroll of the Law. Used at Pentecost. White satin ground with brocaded floral pattern in various coloured silks and in gold; gold fringes, and red velvet border running all round. From the Great Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(483.)

566. Mantle for the Scroll of the Law. Silk, originally white, brocaded with leaf pattern in various colours; dark coloured silk fringes. From the Hambro Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(495.)

567. Mantle for the Scroll of the Law. Dark red velvet with gold fringe and braid, and, in front, floral ornament worked in gold; above are two tablets with Hebrew inscriptions, surmounted by a crown embroidered in gold and coloured silks and with silver studs. From the Hambro Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(484.)

568. Mantle for the Scroll of the Law. Figured silk; floral designs in white on green and red ground; silver fringe round the lower edge. From the Hambro Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(493.)

569. Wrapper for the Scroll of the Law. White velvet ground, with printed floral patterns in colours, and a Hebrew inscription along the whole length on each side; gold braid round the border and gold cords attached. From the Great Synagogue.
Lent by the Rev. Dr. Adler, Chief Rabbi.—(492.)

570. Curtain of the Ark. Figured silk brocade; large floral pattern in white and green on a red ground. In the centre a Hebrew inscription on dark red velvet, with an embroidered silver and gold border; above are interlaced triangles filled in with velvet, with a crown and two Hebrew letters in the middle, embroidered with worsted and silk fringe. From the Great Synagogue.

Lent by the Rev. Dr. Adler, Chief Rabbi.—(482.)

571. Shawl. Red silk, shot with black; a Chinese pattern of sprays and coral branches in black outlined with red. About 1750.

Lent by Mrs. L. Gorringe.—(431.)

572. Court Suit; coat, waistcoat, and breeches. Gold brocade ground, with small diagonal pattern in dark red velvet; heavily trimmed with silver lace. Period of George II.

Lent by Lord Middleton, Wollaton Hall, Nottingham. —(284.)

573. Court Suit; coat, waistcoat, and breeches. Coat and breeches of cloth of gold with rich conventional floral patterns in silver and various colours; the waistcoat a damask of flat gold wire on a yellow ground with meandering bands of silver and sprays of red and blue flowers with green leaves. Period of George II.

Lent by Lord Middleton, Wollaton Hall, Nottingham. —(285.)

574. Cushion Cover. Silk brocade; conventional foliage in drab twill on a green satin ground. About 1730.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(116.)

575. Costume. Silk brocade; consisting of cloak, jerkin, divided skirt, and shoulder belt, all of light drab terry silk on a satin ground of same colour; sleeves slashed from shoulder to wrist. Round each wrist and on each flank of skirt are heavy bunches of coloured ribbons. Made for Sir Edmund Verney, and worn by him at the coronation of King Charles I. in Scotland.

Lent by Sir Edmund Hope Verney, Bart., Claydon House, Winslow.—(122.)

576. Waistcoat. Crimson satin, with floral brocade border in various colours. About 1770.

South Kensington Museum.—(894—1864.)

577. Dress. Damask silk; cream colour; pattern of small sprays issuing from baskets. About 1750.

Lent by Mrs. L. Gorringe.—(430.)

578. Cap. Silk, embroidered with silk and gold. Worn by Charles I. when arrested by Colonel Joyce.

Lent by Henry Willett, Esq., Arnold House, Brighton.—(432.)

579. Chair-cover. Brocade ; white satin ground, bold pattern of large tulips and other flowers in natural colours. About 1830.

Lent by Mrs. M. K. Manley Power.—(165.)

580. Wedding Dress. White figured silk. End of the 18th or early 19th century.

Lent by Mrs. James Wood.—(536.)

581. Dress. Plain yellow silk. 1700.

Lent by Mrs. James Wood.—(537.)

582. Bodice. White satin, with pointed front and short white sleeves, trimmed with white silk lace, in which is inserted strips of silk-covered parchment, and to which are attached floral ornaments in wire and metal strip covered with plain or coloured silk. Second half of the 17th century.

South Kensington Museum.—(429—1889.)

583. Lady's Frock. White satin, with a small sprig in flatted silver wire. Worn at a ball in 1824.

Lent by Lord Middleton, Wollaton Hall, Nottingham. —(286.)

584. Silk Brocade. Portion of a wedding dress. Pink ribbed silk ground, with a repeating floral pattern in white crossed by another pattern of flowers and leaves in full colours. About 1730.

Lent by Mrs. L. Gorringe.—(429.)

585. Full Dress Robes. Black terry velvet, with gold trimmings. Worn by Sir John Cust, Bart., Speaker of the House of Commons from 1761 to 1770.

Lent by Earl Brownlow, P.C., Belton, Grantham.— (261.)

586. Undress Robes. Silk and black terry velvet. Worn by Sir John Cust, Bart., Speaker of the House of Commons from 1761 to 1770.

Lent by Earl Brownlow, P.C., Belton, Grantham.— (262.)

587. Coat and Knee-Breeches. Coat of black terry velvet, knee-breeches of silk. Worn by Sir John Cust, Bart., Speaker of the House of Commons from 1761 to 1770.

Lent by Earl Brownlow, P.C., Belton, Grantham.— (263.)

588. Cushion. Red silk damask. Bought in 1812.
Lent by Earl Brownlow, P.C., Belton, Grantham.—(260.)

589. Print Portrait of Sir John Cust, Bart., in his robes as Speaker of the House of Commons; from a portrait by Reynolds, at Belton. In frame.
Lent by Earl Brownlow, P.C., Belton, Grantham.—(264.)

590. Dress. Green silk damask.
Lent by Miss F. A. Hasell.—(479.)

591. Hangings, portion of. Black velvet, finely embroidered in silk and gold thread. From Queen Mary's rooms at Fotheringay.
Lent by Henry Willett, Esq., Arnold House, Brighton.—(433.)

592. Silk Brocade, woven on hand-loom in Spitalfields by Messrs. Debenham and Freebody, of Wigmore Street, to the order of Her Majesty the Queen.
Lent by Frank Debenham, Esq.—(556.)

593. Silver Metal Brocade, example of; woven at the English Silk Exhibition at Stafford House in May 1894 by Messrs Debenham and Freebody, of Wigmore Street, to the order of Her Majesty the Queen. Bold floral pattern in coloured and white silks.
Lent by Frank Debenham, Esq.—(557.)

594. Chancellor's Bag. Crimson velvet, embroidered in gold thread with the arms of Great Britain and Ireland, bearing an escutcheon of those of Hanover, and the initials G.R., with a border of cherubic heads; cords and tassels, and crimson velvet cover. 18th cent.
South Kensington Museum.—(351—1870.)

595. Dress, with pannier. White damask silk; the figured ground, of natural flowers and foliage in white, is ornamented at intervals with sprigs of flowers in full colours. 1720.
Lent by Mrs. M. K. Manley Power.—(163.)

596. Dress. Black satin, embroidered with flowers in coloured silks; white silk fringe down the front.
Lent by the Misses Birdwood.—(496.)

597. Dress. White diapered ground with flowers in brocade of white and coloured silks, and coloured silk trimmings.
Lent by the Misses Birdwood.—(497.)

598. Body and Skirt. Silver grey satin ground brocaded with minute flower pattern in light blue and red silks.
Lent by Earl Brownlow, P.C., Belton, Grantham.—(266.)

599. Dress. White damask silk, woven in coloured silks with bunches of flowers; it is trimmed round the neck and sleeves, and down the front, with the same patterned silk pleated and worked with bunches of knotted silk gimp; the under-skirt is similarly worked. The neck and sleeves are also trimmed with lace.* 18th cent.

* This belonged to Miss Alice Thorold, of Cuxwold Hall, Caistor, who died in 1805.

South Kensington Museum.—(268, 268a—1890.)

600. Dress. Pink lustring, with small sprays of roses. 1750, (remade in 1820).

Lent by Mrs. Purnell.—(125.)

601. Wedding Dress. Damask silk, cream coloured, with bold floral design. (Mrs. Martin; Miss Betty Beresford's.) Probably about 1800.

Lent by Sir W. FitzHerbert, Bart., Tissington Hall, Derbyshire.—(167.)

602. Dress. White silk ground, large floral pattern brocaded in various colours.

Lent by Miss F. A. Hasell.—(480.)

603. Dress, with pannier. Brocade; rich pattern of natural flowers and foliage on a white silk ground. About 1720.

Lent by Mrs. M. K. Manley Power.—(162.)

604. Brocade, piece of. Green satin; conventional Louis XV. design of foliage, &c. in red and white.

Lent by Mrs. M. K. Manley Power.—(164.)

605. Dress. Ribbed and brocaded silk, with red stripes and flowers in colours. In three parts. *English.* About 1770.

South Kensington Museum.—(839 to 839b—1884.)

606. Embroidery. Seven pieces, formerly parts of the covering of a box. White satin, embroidered with coloured silk and thread, and silver wire. The subjects represented are a king, (probably Charles II.), and a queen with attendants; the Sacrifice of Isaac; Hagar and Ishmael; a Gentleman saluting a Lady; birds, animals, and flowers. About 1662.

South Kensington Museum.—(851 to 851f—1873.)

607. Sampler of canvas, worked with coloured silks in cross stitch, cushion and satin stitch, with rows of alphabets and numerals; G.R. and crown between two sprays, angular birds, arranged about an apple tree, below which are Adam and Eve. Signed "Dorothy Watson, 178[illegible]." Below, the legend, "Judge and defend my

" cause, O Lord, against them that evil be, From wicked " and deceitful men, O Lord deliver me;" and "Seek " virtue and of that possest, Henceforth to God resign " the rest." Framed and glazed.

South Kensington Museum.—(*145—1886.*)

608. Sampler of loosely woven linen, embroidered in coloured silks. At the top is a vase of flowers in the middle, with birds, baskets of fruit, trees, dogs and squirrels symmetrically disposed on either side; above them are butterflies, and the moon and seven stars. The second subject represents Adam and Eve with the Tree of the Knowledge of Good and Evil; round the trunk twines the serpent, and on either side are a stag, a tree, a dog and a squirrel. Above are angels, the sun and moon, and birds and butterflies. Another row is composed of crowns, and underneath are the first letters of the names of the notabilities who are entitled to wear them. At the bottom is a panel bearing the inscription, "Charlotte Roy her Work in the 10th Year of her Age 1806," with baskets of fruit, trees and birds, symmetrically balanced on either side. A wavy stem of roses forms a border round the sampler, which also has the following inscription worked above and beneath the row of crowns:—

Lord of this lower World frail Man was made,
The Creatures all to him their Homag (*sic*) Paid.
But when for Sin God did him once condemn
He's neither Master of himself nor them.
The Ant against cold Winter wisely hoard:
Provision which the Summer's Wealth afford.
Reading a Silent Lesson to Mankind,
That they in Diligence be not behind.

Early 19th cent*y*.

South Kensington Museum.—(*590.—1894.*)

609. Embroidery in coloured silks and gold and silver thread on canvas; the pattern consists of flowers, reptiles, birds and insects, and at the bottom are the initials E.B. Three of the insects are partly composed of small feathers. Latter half of the 17th cent*y*.

South Kensington Museum.—(*282—1894.*)

610. Sampler of loosely woven white silk, embroidered in coloured threads of the same material with the following lines:—

"Fragrant the Rose is, but it fades in Time;
The Violet sweet, but quickly past the Prime;
White Lilies hang their Heads, and soon decay;
And whiter Snow in Minutes melts away:
Such and so with'ring are our early Joys,
Which Time or Sickness, speedily destroys."

At the top is a house with a long fence and trees; beneath is a haystack with trees on either side, and immediately above is worked "Ann Woodgate 1794." The whole is surrounded by a wavy border with flowers, and each of the bottom corners is filled in with a cornucopiæ of flowers. End of the 18th cent^y.

South Kensington Museum.—(700—1894.)

611. Sampler of canvas, worked with cross stitch and parts with satin stitch in coloured silks, with a representation of a house, angular vases, trees, birds and human figures, and signed "Catherine Pickling, her work, aged 7 years, 1780."

South Kensington Museum.—(289—1886.)

612. Sampler of canvas, worked with small and large cross stitches in coloured silks, with the Lord's Prayer, angular trees, birds, animals, buildings, &c., and signed "Elizabeth Cridland, 1752."

South Kensington Museum.—(288—1886.)

613. Sampler. Fine canvas worked with designs in coloured silks. Signed "Mary Wakeling," and dated 1742.

South Kensington Museum.—(394—1878.)

614. Cushion Cover. White silk, woven with zig-zag lines in gold thread, and flowers and leaves in coloured silks and silver on a ground of bands of intersecting zig-zag lines separated by silver threads. 18th cent^y.

South Kensington Museum.—(271—1891.)

615. Embroidery. The story of Hagar and Ishmael, represented partly in relief, in coloured silk needlework, knitting, and gimp, on white satin ground. 17th cent^y.

South Kensington Museum.—(125—1878.)

616. Silk Brocade, square; white, with flowers and foliage in colours. 1700.

Lent by Mrs. T. H. R. Shand.—(530.)

617. Piece of a Flounce. White, with woven striped pattern in blue and shades of red; pinked edges. 18th cent^y.

Lent by Mrs. T. H. R. Shand.—(531.)

618. Brocade, piece of. Part of a wedding dress; white, with floral sprays in colours. 1760.

Lent by Mrs. John Wood.—(534.)

619. Brocade. Part of a dress; white figured silk, ornamented with small coloured sprigs of flowers. 18th cent^y.

Lent by Mrs. John Wood.—(535.)

620. Apron. Cream coloured, embroidered in silk and gold with flowers springing from baskets; bottom edge scalloped. 18th cent.

Lent by Mrs. John Wood.—(532.)

621. Kerchief; embroidered along two of the borders with flowers in coloured silks; scalloped edges.

Lent by Miss F. A. Hazell.—(477.)

COLOURED DESIGNS FOR WOVEN SILKS, FROM SPITALFIELDS WEAVERS' PATTERN BOOKS, DATED FROM 1727 TO 1749.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1743. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5982.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Tabby."

National Art Library, South Kensington.—No. 5982.–2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5982.–3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Tissue."

National Art Library, South Kensington.—No. 5982.–4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5982.–5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the names of Mr. Carr and Mr. Gregory, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5982.–6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5982.–7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the names of Mr. Carr and Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5982.–8.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Tissue."

National Art Library, South Kensington.—No. 5982.–9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Satin."

National Art Library, South Kensington.—No. 5982.–10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5982.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5982.–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Brocade Damask in one Shade."

National Art Library, South Kensington.—No. 5982.–13.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Tissue."

National Art Library, South Kensington.—No. 5982.–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Lutstring"

National Art Library, South Kensington.—No. 5982.–15.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5982.–16.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5982.–17.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5982.–18.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5982.–19.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5982.–20.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5982.–21.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5982.–22.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Tobine."

National Art Library, South Kensington.—No. 5982.–23.

Design for woven silk, from a Spitalfields weaver's pattern book, dated November 30th. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade in One Shade."

National Art Library, South Kensington.—No. 5982.–24.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the name of Mr. Gregory, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5982.–25.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Tobine."

National Art Library, South Kensington.—No. 5982.–26.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1744. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5982.–27.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Tobine."

National Art Library, South Kensington.—No. 5987.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Captain Baker, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5987.–2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Landon, and is described in the manuscript index as "A Brocade Flowered Tabby."

National Art Library, South Kensington.—No. 5987.–3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Chaplin, and is described in the manuscript index as "A Silver Brocade."

National Art Library, South Kensington.—No. 5987.–4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Captain Baker, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5987.–5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Captain Baker, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No 5987.–6.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1749. These designs bear the names of Captain Baker and Mr. Vauteir, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5987.–7.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1749. These designs bear the names of Captain Baker and Mr. Sabitier, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5987.–8.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1749. These designs bear the names of Mr. Brent and Mr. Sabitier, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5987.–9.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1748–9. These designs bear the names of Messrs. Duvry, Sabitier, and Surflee, and are described in the manuscript index as "Figured Tobines."

National Art Library, South Kensington.—No. 5987.–10.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1749. These designs bear the name of Mr. Sabitier, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5987.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Mase, and is described in the manuscript index as "A Tobine."

National Art Library, South Kensington.—No. 5987.–12.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1749. These designs bear the names of Mr. John Mase and Mr. Chaplin, and are described in the manuscript index as "Figured Tobines."

National Art Library, South Kensington.—No. 5987.–13.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Captain Baker, and is described in the manuscript index as "A Tobine Damask."

National Art Library, South Kensington.—No. 5987.–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr Sabitier, and is described in the manuscript index as "A Tobine Damask."

National Art Library, South Kensington.—No. 5987.–15.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Sabitier, and is described in the manuscript index as "A Tobine Damask."

National Art Library, South Kensington.—No. 5987.–16.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1749. These designs bear the names of Mr. Ogeir and Mr. Chaplin, and are described in the manuscript index as "A Four Comber Damask" and "A Double Tissue."

National Art Library, South Kensington.—No. 5987.–17.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Captain Baker, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–18.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the names of Mr. Carr and Mr. Grinsell, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–19.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Ogeir, and is described in the manuscript index as "A Single Comber Damask."

National Art Library, South Kensington.—No. 5987.–20.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Sabitier, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–21.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Sabitier, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–22.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–23.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749 This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–24.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–25.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–26.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the names of Mr. Carr and Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–27.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–28.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Verbeck, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–29.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5987.–30.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Landon, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5987.–31.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Landon, and is described in the manuscript index as "A Double Tissue Tabby."

National Art Library, South Kensington.—No. 5987.–32.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. The design bears the name of Mr. Landon, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5987.–33.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Landon, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5987.–34.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Landon, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5987.–35.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1749. This design bears the name of Mr. Landon, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5987.–36.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1727. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1728. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1731. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–8.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1734. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1734. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1734. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–13.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1736. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–15.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–16.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–17.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1736. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–18.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1737–8. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–19.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1737–8. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–20.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1737–8. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–21.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th cent*y*. This design is described in the manuscript as "A Gold Stuff."

National Art Library, South Kensington.—No. 5972.–22.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1736. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1736. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1738. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1738. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–8.

Design for woven silk, from a Spitalfields weaver's pattern book. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1738. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1738. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1738. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library South Kensington.—No. 5977.–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1740. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–13.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Brocade."

National Art Library, South Kensington.—No. 5977.–14.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–1.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–2.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–3.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–4.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–5.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–6.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–7.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–8.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–9.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–10.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–11.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–12.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–13.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–14.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–15.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–16.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–17.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–18.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–19.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–20.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–21.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–22.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–23.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–24.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th century. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.–25.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th cent^y. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.-26.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th cent^y. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.-27.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th cent^y. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.-28.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th cent^y. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.-29.

Design for woven silk, from a Spitalfields weaver's pattern book. Middle of 18th cent^y. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Tissue."

National Art Library, South Kensington.—No. 5971.-30.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.-1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.-2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.-3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.-4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.-5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–8.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975–13.

Design for woven silk, from a Spitalfield's weaver's pattern book, dated 1732 3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732. This design is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–15.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Mr. Booth, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–16.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design bears the name of Mr. Booth, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–17.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–18.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732-3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–19.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–20.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No 5975.–21.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732–3. This design bears the name of Anna Maria Garthwaite, and is described in the manuscript as "A Double Tabby."

National Art Library, South Kensington.—No. 5975.–22.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the names of Mr. Palmer and Captain Baker, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5984.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the names of Mr. Carr and Captain Baker, and is described in the manuscript index as "A Brocade Satin."

National Art Library, South Kensington.—No. 5984.–2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the names of Mr. Carr and Captain Baker, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5984.–3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the names of Mr. Henchclif and Captain Baker, and is described in the manuscript index as "A Brocade Damask."

National Art Library, South Kensington.—No. 5984.–4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Gendwine, and is described in the manuscript index as "A Brocade Satin."

National Art Library, South Kensington.—No. 5984.–5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Gendwine, and is described in the manuscript index as "A Brocade Tissue."

National Art Library, South Kensington.—No. 5984.–6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the names of Mr. Palmer and Mr. Batchelor, and is described in the manuscript index as "A Venetian Brocade."

National Art Library, South Kensington.—No. 5984.–7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Captain Baker, and is described in the manuscript index as "A Brocade in one Shade."

National Art Library, South Kensington. – No. 5984.–8.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Captain Baker, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5989.–9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Begot, and is described in the manuscript index as "A Brocade Tissue."

National Art Library, South Kensington.—No. 5984.–10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the names of Mr. Carr and Mr. Batchelor, and is described in the manuscript index as "A Rich Brocade."

National Art Library, South Kensington.—No. 5984.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Begot & Co., and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5984.–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Lekeux, and is described in the manuscript index as "A Silver Lutstring."

National Art Library, South Kensington.—No. 5984.–13.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Lekeux, and is described in the manuscript index as "A Silver-shaped Waistcoat."

National Art Library, South Kensington.—No. 5984.–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Lekeux, and is described in the manuscript index as "A Brocade Silk and Silver."

National Art Library, South Kensington.—No. 5984.–15.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Lekeux, and is described in the manuscript index as "A Brocade Silver and Silk in one Shade."

National Art Library, South Kensington.—No. 5984.–16.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Godin, and is described in the manuscript index as "A sprigged Brocade."

National Art Library, South Kensington.—No. 5984.–17.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Palmer and Mr. Batchelor, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5984.–18.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1745. This design bears the name of Mr. Godin, and is described in the manuscript index as "A Tobine."

National Art Library, South Kensington.—No. 5984.–19.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No 5979.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No. 5979.–2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741. This design bears the name of Anna Maria Garthwaite.

National Art Library, South Kensington.—No. 5979.–3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No. 5979.–4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741. This design bears the name of Anna Maria Garthwaite.

National Art Library, South Kensington.—No. 5979.–5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741. This design bears the name of Anna Maria Garthwaite.

National Art Library, South Kensington.—No. 5979.–6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No. 5979.–7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No. 5979.–8.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No. 5979.–9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741. This design bears the name of Anna Maria Garthwaite.

National Art Library, South Kensington.—No. 5979.–10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No. 5979.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741.

National Art Library, South Kensington.—No. 5979.–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1741. This designs bears the name of Anna Maria Garthwaite.

National Art Library, South Kensington.—No. 5979.–13.

Design for woven silk, from a Spitalfields weaver's pattern book dated 1741.

National Art Library, South Kensington.—No. 5979.–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Godin, and is described in the manuscript index as "A Brocade Tissue."

National Art Library, South Kensington.—No. 5985.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Tobine."

National Art Library, South Kensington.—No. 5985.-2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.-3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Godin, and is described in the manuscript index as "A Point Brocade."

National Art Library, South Kensington.—No. 5985.-4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Rich Brocade."

National Art Library, South Kensington.—No. 5985.-5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "An India Figure Brocade."

National Art Library, South Kensington.—No. 5985.-6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Palmer and Mr. Cook, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.-7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Godin, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.-8.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.-9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Lekeux, and is described in the manuscript index as "A Silver and Silk Brocade."

National Art Library, South Kensington.—No. 5985.-10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Godin, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Lekeux, and is described in the manuscript index as "A Silver and Silk Waistcoat."

National Art Library, South Kensington.—No. 5985.–13.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No 5989.–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.–15.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Barton and Mr. Brant, and is described in the manuscript index as "A Brocade Lutstring."

National Art Library, South Kensington.—No. 5985.–16.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1746. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–17.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–18.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–19.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–20.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–21.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Carr and Mr. Vanteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–22.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Sabiteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–23.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Hinchclif and Mr. Sabiteir, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–24.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. John Mase, and is described in the manuscript index as "A Damask."

National Art Library, South Kensington.—No. 5985.–25.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5985.–26.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Mase, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5985.–27.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Sabiteir, and is described in the manuscript index as "A Flowered Tabby."

National Art Library, South Kensington.—No. 5985.–28.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the name of Mr. Vauteir, and is described in the manuscript index as "A Tobine Tabby."

National Art Library, South Kensington.—No. 5985.–29.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the name of Mr. Sabiteir, and are described in the manuscript index as "3 Tobines."

National Art Library, South Kensington.—No. 5985.–30.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Palmer and Mr. Vauteir, and is described in the manuscript index as "A Tobine Lutstring."

National Art Library, South Kensington.—No. 5985.–31.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1747. This design bears the names of Mr. Carr and Mr. Vauteir, and is described in the manuscript index as "A Tobine Lutstring."

National Art Library, South Kensington.—No 5985.–32.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the name of Mr. Vauteir, and are described in the manuscript index as "Tobine Lutstrings."

National Art Library, South Kensington.—No. 5985.–33.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the name of Mr. John Mase, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5985.–34.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the names of Mr. Sabiteir and Captain Baker, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5985.–35.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the names of Messrs. Ogeir, Surflee, and Mase, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5985.–36.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the name of Mr. Sabiteir, and are described in the manuscript index as "Tobines."

National Art Library, South Kensington.—No. 5985.–37.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the names of Mr. Palmer and Mr. Vauteir, and are described in the manuscript index as "Tobine Lutstrings."

National Art Library, South Kensington.—No. 5985.–38.

Designs for woven silk, from a Spitalfields weaver's pattern book, dated 1747. These designs bear the names of Mr. Vauteir and Mr. Palmer, and are described in the manuscript index as "Tobine Lutstrings."

National Art Library, South Kensington.—No. 5985.–39.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–1.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1733. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–2.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1732. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–3.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1734. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–4.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1735. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–5.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–6.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–7.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–8.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–9.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–10.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French"

National Art Library, South Kensington.—No. 5974.–11.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–12.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–13.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–14.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–15.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–16.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–17.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–18.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–19.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–20.

Design for woven silk, from a Spitalfields weaver's pattern book, dated 1739. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.–21.

Design for woven silk, from a Spitalfields weaver's pattern book, middle of 18th cent*y*. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.-22.

Design for woven silk, from a Spitalfields weaver's pattern book, middle of 18th cent*y*. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.-23.

Design for woven silk, from a Spitalfields weaver's pattern book, middle of 18th cent*y*. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.-24.

Design for woven silk, from a Spitalfields weaver's pattern book, middle of 18th cent*y*. This design is described in the manuscript as "French."

National Art Library, South Kensington.—No. 5974.-25.